THE BEST SELLING GUITAR MAGAZINE IN AMERICA!

APRIL, 1990

48429 • $3.50 IN USA • $4.50 IN CAN. • £ 2.30 IN U.K.

guitar

FOR THE PRACTICING MUSICIAN

WINGER
TRANSCRIPTION TO
HEADED FOR A HEARTBREAK

SKID ROW
TRANSCRIPTION TO
18 AND LIFE
BASS LINE INCLUDED

REB BEACH

DAVE "THE SNAKE" SABO

SCOTTI HILL

GRATEFUL DEAD
POSTER FEATURE
TRANSCRIPTION TO
TRUCKIN'

MICK RONSON
TRANSCRIPTION TO
SUFFRAGETTE CITY
BASS LINE INCLUDED

KING'S X
TRANSCRIPTION TO
OVER MY HEAD

EXCLUSIVE SURVEY: THE TOP 20 MUSIC SCENES IN THE COUNTRY!!!

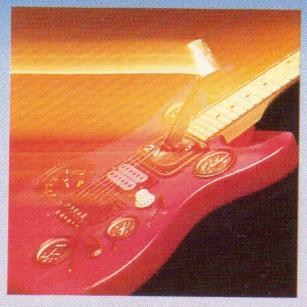
04
0 71896 48429 8

MIKE VARNEY PRESENTS:

SHRAPNEL RECORDS INC.
THE ULTIMATE SOURCE OF PROGRESSIVE GUITAR MUSIC

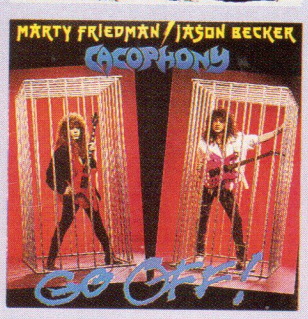
KEEPING THE TRADITION

Howe II/High Gear SH-1044
Hot on the heels of last years ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining emotion laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.



Fretboard Frenzy SH-1041
Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. **Only available in Cassette & CD.**

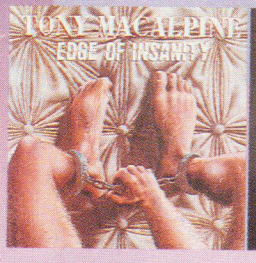
Phantom Blue SH-1043
Fronted by powerhouse vocalist, Gigi Hangach, and supported by a pounding rhythm section, Shrapnel's first all female band, Phantom Blue, features strong songs and intricate solo work from guitarists Michelle Meldrum and Nicole Couch. You got to hear it to believe it.



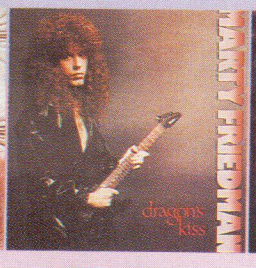
Cacophony/Go Off! SH-1040
Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.

Richie Kotzen SH-1042
Teaming up with legendary rhythm kings, bassist Stuart Hamm and drummer Steve Smith, 18 year old Richie Kotzen delivers a set of highly complex instrumentals, featuring guitar solos steeped in technique and attitude. Co-produced by Jason Becker, featuring unpredictable guitar work and lyrical songs.

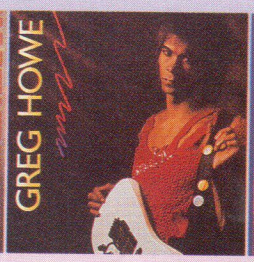
Apocrypha/The Eyes Of Time SH-1039 Apocrypha's second album offers a collection of grinding metal tunes led by songwriter/lead guitarist Tony Fredianelli. "The Eyes Of Time" is an ultra-heavy recording featuring searing guitar riffs, intense vocals, and a powerhouse rhythm section.



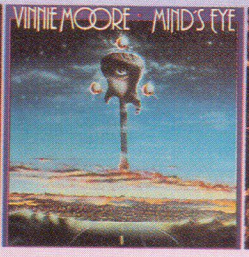
Tony MacAlpine/Edge of Insanity SH-1021. This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented album ever recorded.



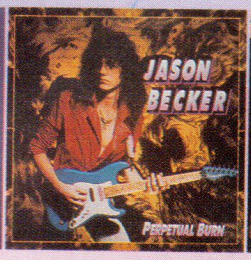
Marty Friedman/Dragon's Kiss SH-1035. As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.



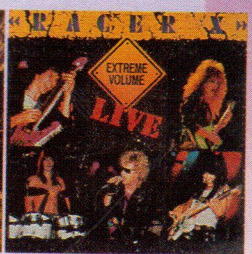
Greg Howe SH-1037. This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.



Vinnie Moore/Mind's Eye SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best New Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.



Jason Becker/Perpetual Burn SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.



Racer X/Live Extreme Volume SH-1038. Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

To order—Send $8.75 for each LP or Cassette desired, or $30.00 for four LPs or Cassettes. Send $13.75 for each Compact Disc desired, or $50.00 for four Compact Discs. Please specify LP, Cass, or CD.

Send check or money order to: Shrapnel Records Inc., P.O. Box 42, Dept. PB, Sebastopol, CA 95473. No orders outside USA.

Also available: **Steeler** w/Yngwie Malmsteen - SH-1007, Keel **"Lay Down The Law"** - SH-1014, Chastain **"Mystery of Illusion"** - SH-1018, Vicious Rumors **"Soldiers of the Night"** w/Vinnie Moore - SH-1020, Racer X **"Street Lethal"** - SH-1023, Chastain **"Ruler of the Wasteland"** - SH-1024, MacAlpine, Aldridge, Rock, Sarzo **"Project: Driver"** - SH-1028, Joey Tafolla **"Out of the Sun"** - SH-1030, Cacophony **"Speed Metal Symphony"** - SH-1031, Racer X **"Second Heat"** - SH-1032, Vicious Rumors **"Digital Dictator"** - SH-1033, Apocrypha **"The Forgotten Scroll"** - SH-1034.

Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums.

ALL OF THE ABOVE PICTURED ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC.

COMANCHE

SIGNATURE SERIES

THE NEW "Z" SINGLE COIL HUMBUCKERS
GIVE A NEW DIMENSION IN EXPLOSIVE SOUND

Different — and Explosive!

Over 40 combinations of two or more coils are available on the model with six mini-toggle switches. 3 single coil humbucking pickups • 3 splitter switches — three positions each • 3 on/off pickup selector switches

G&L®

MUSIC SALES, INC.
2548 E. FENDER AVE., UNIT G
FULLERTON, CALIFORNIA 92631
(714) 871-4750

All G&L Guitars are American-made. Designed and manufactured by Leo Fender.
Leo Fender is not associated or affiliated with Fender Musical Instruments in any way.

Jeffrey Mayer

APRIL, 1990
VOLUME 7 NO. 6

CONTENTS

DEPARTMENTS

LETTERS TO THE EDITORS 7
JASON BECKER
IN THE LISTENING ROOM 8
PERFORMANCE NOTES 33
ROBERT PHILLIPS
CLASSICS ILLUSTRATED 50
JOE SATRIANI
GUITAR SECRETS 51
GUITAR QUESTIONS 52
SOUND F/X *18 and Life by Skid Row* 52
RANDY COVEN
BASS SECRETS 53
JENNIFER BATTEN
ON TAP 54
RESUME 56
GIVEAWAY 136
THE CALL BOARD 138
THE VINYL SCORE 142
NEW PRODUCTS 150
REEVES GABRELS/TIN MACHINE
THE OUTSIDE CORNER 152
ADVERTISER INDEX 158

FEATURES

THE TOP 20 LOCAL MUSIC SCENES 12
MICK RONSON
By Danny McCue 25
TY TABOR/KING'S X
By John Stix 67
POSTER FEATURE
THE GRATEFUL DEAD
Music Appreciation by Wolf Marshall
Photo by Jay Blakesberg 77
REB BEACH/WINGER
SCOTTI HILL AND DAVE 'THE SNAKE' SABO/ SKID ROW
By John Stix 84

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB 34
SUFFRAGETTE CITY
DAVID BOWIE
Transcription by Andy Aledort 36
OVER MY HEAD
KING'S X
Transcription by Frank Ferrara 59
18 AND LIFE
SKID ROW
Transcription by Andy Aledort 95
HEADED FOR A HEARTBREAK
WINGER
Transcription by Andy Aledort 106
TRUCKIN'
THE GRATEFUL DEAD
Transcription by Andy Aledort 113

COVER PHOTO BY Robin Visotsky

21 guitar effects. Ten at a time.

The versatile GSP-21 from DigiTech is the last word in guitar signal processors.

It's the only one that gives you a choice of 21 different effects.

And you can play up to *ten* of those effects at the same time using the full function foot controller included with the unit.

Menu of Effects		
Pitch detune	*Slap back*	*Comb filter*
Compression	*Digital mixer*	*Noise gate*
Metal distortion	*Chorus*	*Limiter*
Tube distortion	*Lg/sm room reverb*	*Speaker simulator*
Over-drive distortion	*Gated reverb*	*Graphic EQ*
Stereo delay	*Reverse reverb*	*Parametric EQ*
Ping-pong delay	*Ultimate reverb*	*Stereo imaging*
Multi-tap delay	*Flanging*	*and more*
The Foot Controller		
Random program access	*Large VFD display*	*Effects bypass*
Instant patch access	*2-mode operation*	*LED indicators*
Specifications		
128 memory slots	*Stereo outputs*	*Dynamic MIDI operation*
20-bit VLSI processor	*Fully programmable*	*90 db S/N ratio*
20 Hz-18 kHz bandwidth	*MIDI mapping*	

The controller is designed with individual LED indicators and a large, readable VFD display. It allows total access to all programs, patches and parameters.

Get some hands-off experience.

Stop by any DigiTech dealer and try your best chops on the world's most advanced guitar signal processor. The GSP-21. The instant you plug in, you'll be floored.

Real-time control at your feet.

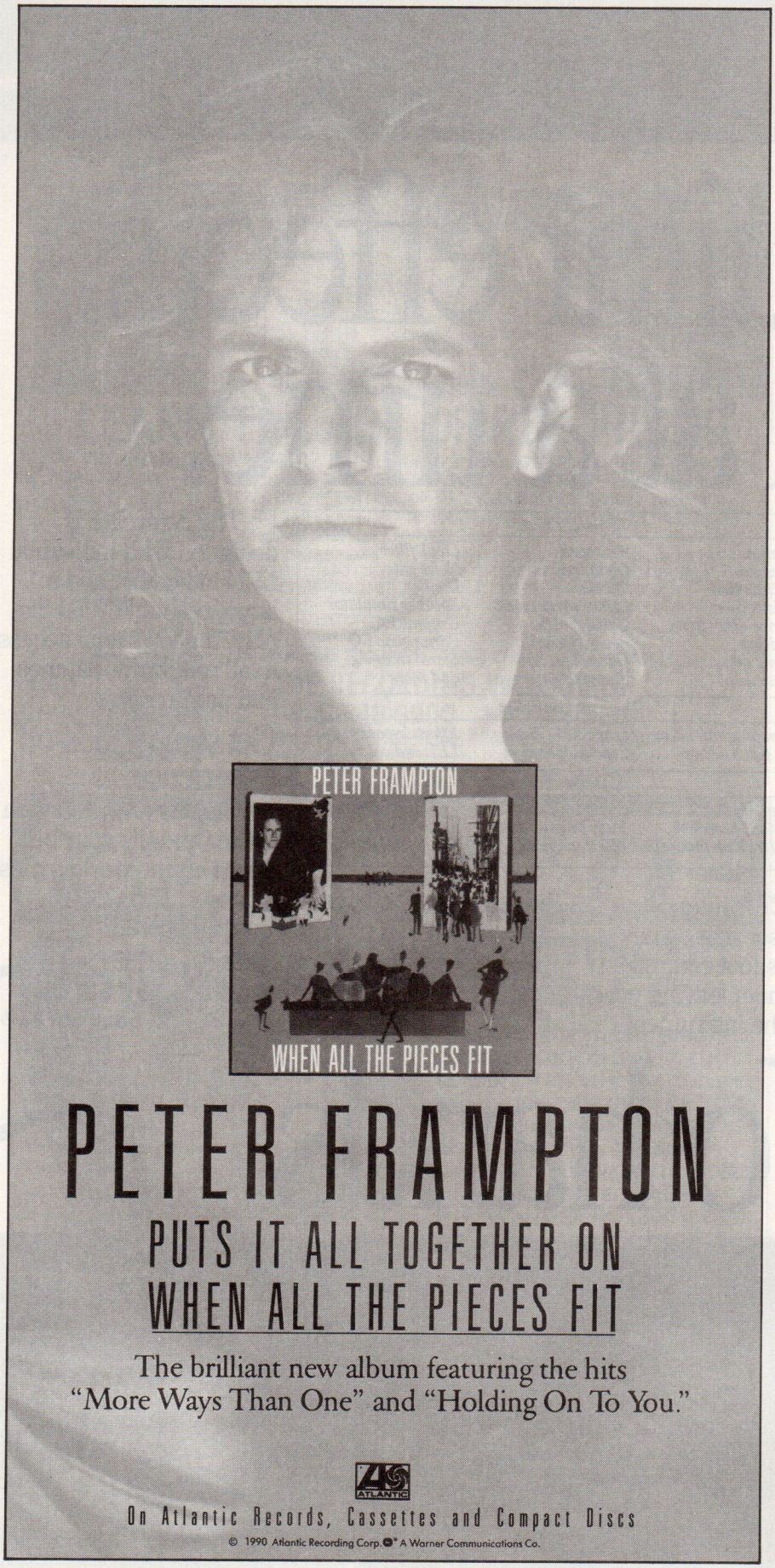
The GSP-21 is the only processor that comes with a full function, random access foot controller. Which lets you switch effects without leaving your position or taking your hands off the instrument.

DigiTech is a registered trademark of the DOD Electronics Corp. Manufactured in the U.S.A. 5639 South Riley Lane, Salt Lake City, Utah 84107 (801) 268-8400 © 1990 DOD Electronics Corp.

DigiTech®
Start at the top

No hands.

Foot controller included.



PETER FRAMPTON

PUTS IT ALL TOGETHER ON
WHEN ALL THE PIECES FIT

The brilliant new album featuring the hits
"More Ways Than One" and "Holding On To You."

ATLANTIC

On Atlantic Records, Cassettes and Compact Discs

© 1990 Atlantic Recording Corp. ® A Warner Communications Co.

guitar
FOR THE PRACTICING MUSICIAN

EDITORS-IN-CHIEF
BRUCE POLLOCK
JOHN STIX

MUSIC EDITOR
ANDY ALEDORT

MUSIC ARRANGERS
KENN CHIPKIN
WOLF MARSHALL

MUSIC ENGRAVER
WOJCIECH RYNCZAK

CONTRIBUTING EDITORS
JENNIFER BATTEN,
RANDY COVEN, BUCK DHARMA,
JAY JAY FRENCH, BARRY LIPMAN,
WOLF MARSHALL, BUZZ MORISON,
STEVE MORSE, ROBERT PHILLIPS
PETE PROWN, ELLIOTT RANDALL,
JOE SATRIANI, BILLY SHEEHAN,
STEVE VAI, JEFF WATSON

ART DIRECTION AND DESIGN
PETER AMFT

ASSISTANT ART DIRECTOR
BRIAN AUSTIN

ARTISTS
LAVON WELCH
BETH THOMPSON

PRODUCTION MANAGER
ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR
BARBARA SEERMAN

ACCOUNT EXECUTIVE
NAOMI KOLLER

ADVERTISING COORDINATOR
ANNE BRISTOL

PUBLISHER
HOWARD CLEFF

DIRECTOR OF MUSIC
MARK PHILLIPS

CIRCULATION MANAGER
ANN USHER

DEALER SALES MANAGER
JOSH RIKELMAN

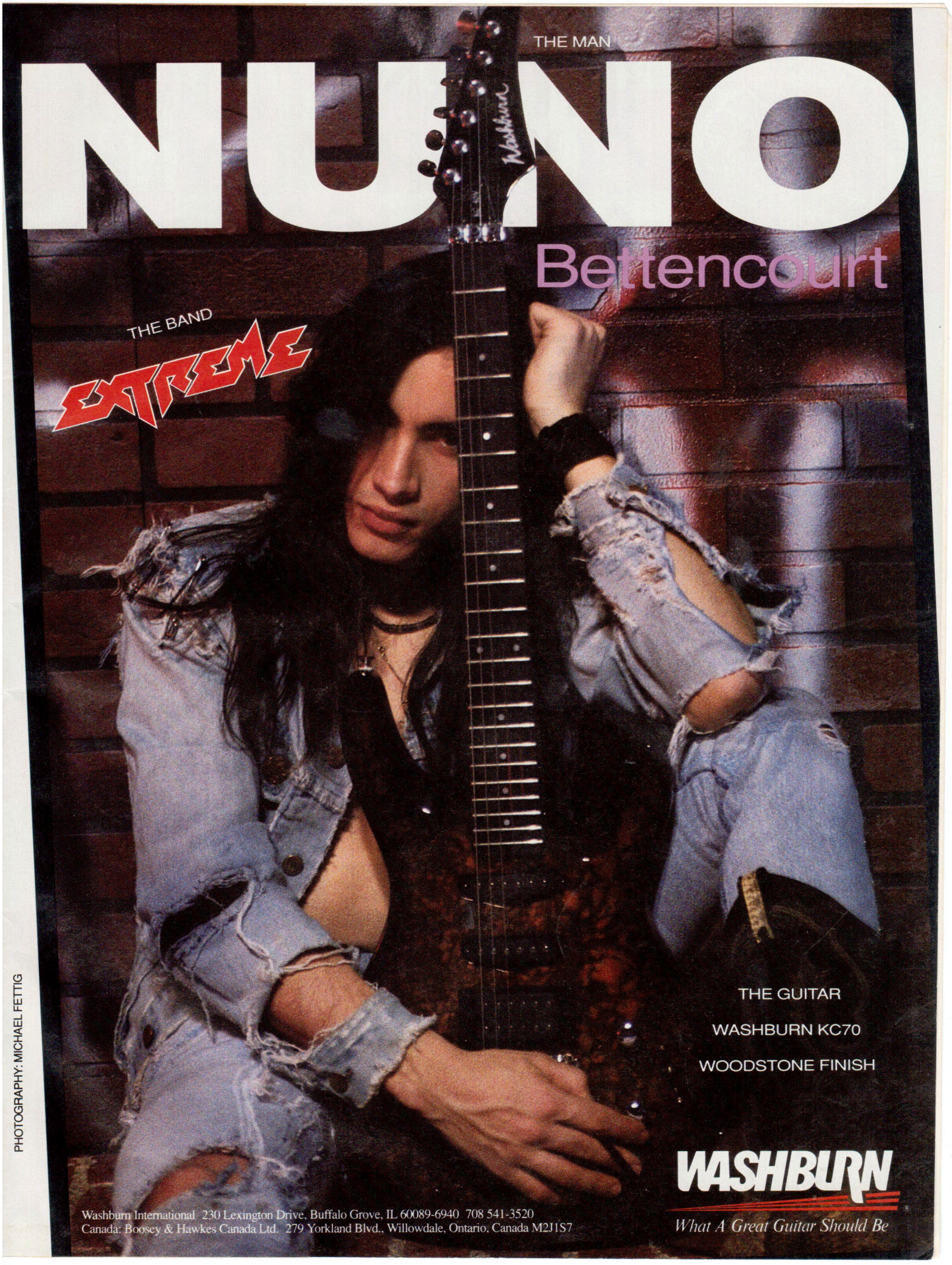
CUSTOMER SERVICE MANAGER
MELODY FIELDS

NEWSSTAND DISTRIBUTION
KABLE NEWS COMPANY, INC.

Audit Bureau Of Circulations

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for $27.95 per year ($45.95 for two years) by Cherry Lane Music Company, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-4907. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Send address changes to GUITAR For The Practicing Musician, Subscription Dept. P.O. Box 2078, Knoxville, Iowa 50197-2078.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright © 1990 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.


THE MAN
NUNO
Bettencourt
THE BAND
EXTREME
THE GUITAR
WASHBURN KC70
WOODSTONE FINISH
WASHBURN
What A Great Guitar Should Be
Washburn International 230 Lexington Drive, Buffalo Grove, IL 60089-6940 708 541-3520
Canada: Boosey & Hawkes Canada Ltd. 279 Yorkland Blvd., Willowdale, Ontario, Canada M2J1S7
PHOTOGRAPHY: MICHAEL FETTIG

INTERNATIONAL GUITAR MONTH APRIL 1990

APRIL

D'Addario®

Ibanez®

&

guitar
FOR THE PRACTICING MUSICIAN

in cooperation with

GAMMA
(The Guitar & Accessories Music Marketing Assoc.)

are proud to announce your chance to win:

- **Ibanez 760 Guitar**
- **100 sets of your favorite gauge of D'Addario Guitar Strings**
- **a one year subscription to Guitar for the Practicing Musician**

- Basswood body
- Bolt on neck
- 24 Frets
- 2 Humbucking pickups
- 1 single coil
- Ibanez Top Lock III locking clamp
- case

To enter the giveaway, write your name, address & phone number on a D'Addario (acoustic or electric) Guitar Set label or on a blank 3x5 index card and mail it to:

GUITAR GIVEAWAY '90 • c/o J. D'Addario & Co., Inc. • P.O. Box J • E. Farmingdale, NY 11735

All entries must be received by April 30th, 1990. Any labels or index cards received after that date will be automatically disqualified. Five second place winners will receive 20 sets each of their favorite gauge D'Addario strings and five third place winners will receive a one year subscription to Guitar for the Practicing Musician & a D'Addario T-shirt. Enter as often as you like.

So hurry . . . mail in your entry soon . . . deadline is April 30th! Come springtime, you could own an Ibanez 760 playing D'Addario strings and learning the tricks of the trade from Guitar for the Practicing Musician, all for the price of a stamp!

"International Guitar Month is an industry wide program sponsored by GAMMA and funded by NAMM to expand the guitar market.

LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear Readers,

It has been brought to our attention that the full page advertisment that ran on page 40 of our February issue (and which ran again in the March issue), has been viewed by various segments of our readerships as being offensive. While GUITAR Magazine's strenuous efforts, for the past six and a half years, have always been entirely devoted toward portraying rock music in the most positive and challenging light, we take full responsibility for the poor judgment shown in accepting this advertisement. Rest assured, we are still as determined and dedicated as ever in fighting against this sort of clichèd portrayal, and this ad, and others like it, will never have a place again in the magazine. The incident has caused us a good deal of soul-searching and embarrassment, but we have learned from it. If we should ever fail in our efforts to meet our own high standards of publishing excellence, we fully expect the community we serve, of musicians, teachers, and advertisers to continue to let us know.

Sincerely,
The Editorial Staff of GUITAR For the Practicing Musician

EDITOR'S NOTE: In the February issue an incorrect address was given for Tubeworks. The correct address is 8201 E. Pacific Place; #606; Denver, CO 80231.

Dear GUITAR,

This is one of those times when I wish I wasn't a woman guitarist, because then this letter would be an objective observation and not another "female" whining. I think it's really great that you decided to recognize women in your Reader's poll, but when I saw the category for best female guitarist, I had to laugh. While all of the players deserve recognition, how can you possibly ask us to choose which one is best when none of them have anything in common except their gender? Each of these women should be recognized for their contributions to music and put in their proper style categories. We may be few in number, but if a player deserves recognition for his or her accomplishments, he or she will be rewarded.

Amy Stolzenbach
Los Angeles, CA

Dear GUITAR,

I am a newcomer to the guitar scene. It hasn't even been two years yet since I bought my first guitar, a second hand Gibson Marauder. Much of what I have learned so far has been from your magazine. While my mechanical skills still have a long way to go, my understanding of music theory and guitar techniques have improved a lot thanks to your articles and transcriptions. I particularly get a lot of use out of Joe Satriani's articles. So, even though the cover says, "For the Practicing Musician," I know that it's a great help for the studying musician as well. Thanks for the help and keep it coming.

Wayne E. Lance
Mt. Pleasant, IA

Dear GUITAR,

I just wanted to thank you for some of the great music and interviews that you have included in your magazine, especially in the past year. I am pleased to see that your transcriptions and articles have grown to include a wider variety of music, and I especially liked the inclusion of transcriptions by such diverse artists as the Church, Aerosmith, CCR, the Police, Pink Floyd, J. Healey, U2, and especially the Who. Your instructional columns have been extremely helpful and educational. Keep up the good work.

Daniel Watkins
Graham, TX

Dear GUITAR,

In response to Izzy Guerriere's letter (Oct. '89), I won't argue which is better or who is catchier or whatever. All I will say is, music wasn't created to please people; if it does, it's just a fringe benefit. The purpose of music (and all arts, for that matter) is to please the musician (or artist).

Cliff Salberg
Lakewood, OH

Dear GUITAR,

Thank you, thank you for your cover and article on Joe Perry. Joe is the greatest! You asked him *real* questions that allowed the reader to get a feel for the intensity of his personality, as well as his brilliance as a musician. Joe might not *think* he's the front man, but in Aerosmith's latest video, Joe *definitely* is *the* hottest thing onstage!

Nancy Goers,
Alexandria, VA

Dear GUITAR,

I commend Wolf Marshall on his brilliant analysis of John Sykes' talents in the Music Appreciation section of the December '89 issue. John Sykes is truly one of the greats, certainly up there in the rockpile with Gary Moore, Yngwie, and Van Halen. Ever since I heard the solo to Thin Lizzy's "Thunder and Lightning," in '83, Sykes has continually shown a mastery of diverse styles, which he has fostered whether it be with Lizzy, Whitesnake, or Blue Murder. Although Sykes latest work with Blue Murder is fantastic, I would strongly recommend to all guitar fans Thin Lizzy's *Thunder & Lightning*, to hear what I consider to be some of the best dual guitar work on any album, between Sykes on Scott Gorham! I believe this album to be a must in any hard 'n' heavy collection.

Todd Collins
Allentown, PA

Dear GUITAR,

Thanks for the "Deuce" transcription! I've been playing the song for years, but you opened my ears to the nuances that I just hadn't taken the time to work out. You helped renew my enthusiasm for Ace's playing. Thanks again! One thing I take exception to is in the Performance Notes. Mr. Aledort writes that the intro to "Deuce" was reminiscent of Poison's "Nothing But a Good Time." Whoops! While a comparison can be made, it should be made in the other direction. "Deuce" was released on the first Kiss album, back in '73.

Lee Fox
San Angelo, TX

Dear GUITAR,

I noticed in your transcription of "Cult of Personality," by Living Colour (Nov. '89) that no credit was given for the recitation at the beginning of the song. For those who would like to know, it was Malcolm X, the black political activist.

Stephen L. Woodward
Columbus, OH

NEXT MONTH

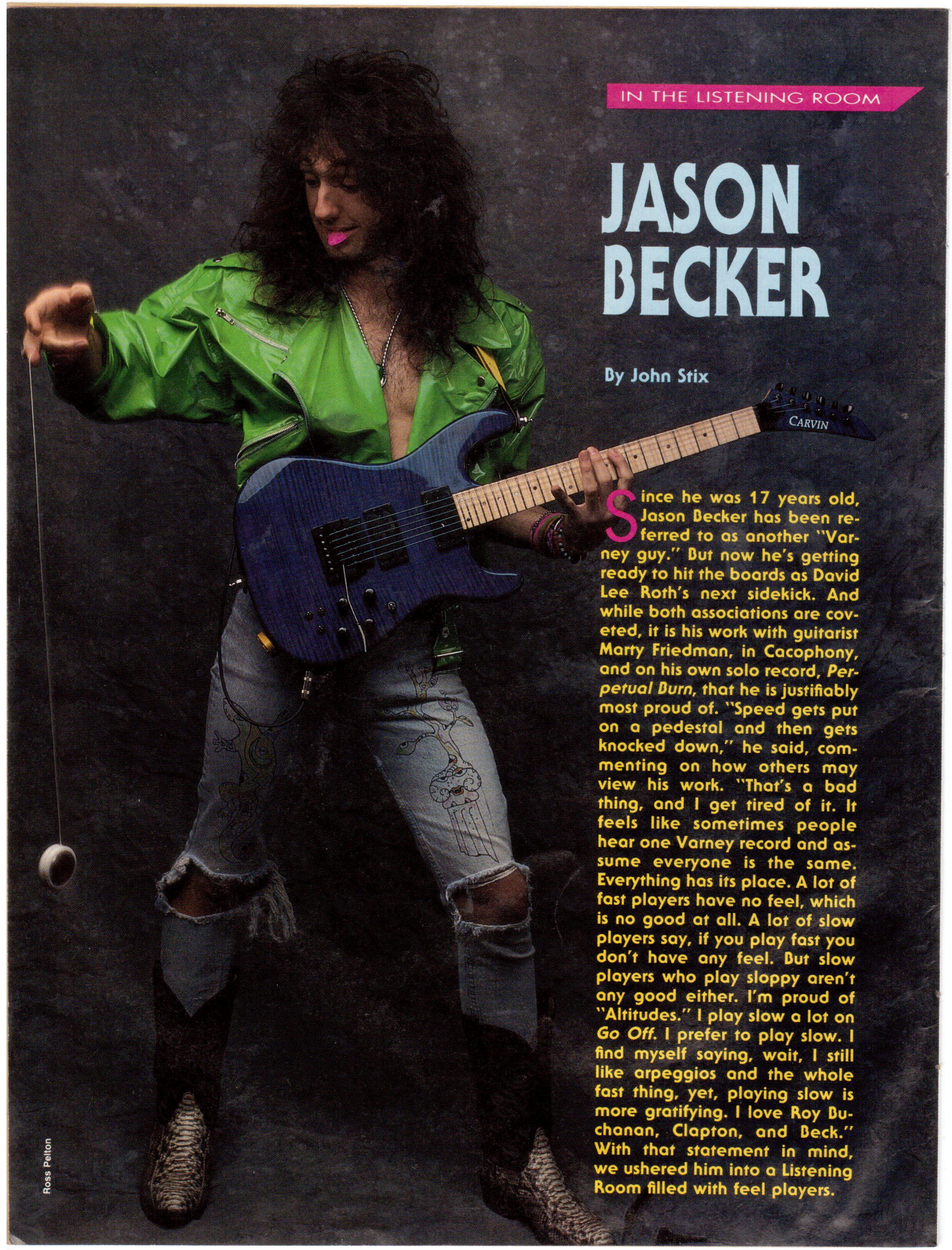
HALL OF FAME ISSUE
GEORGE LYNCH
YNGWIE MALMSTEEN
JEFF BECK
CREAM
JOE PERRY
TOMMY BOLIN

WITH TRANSCRIPTIONS TO

MR. SCARY (LIVE)
ICARUS DREAM
PEOPLE GET READY
SITTIN' ON TOP OF THE WORLD
JANIE'S GOT A GUN

JASON BECKER

By John Stix



Ross Pelton

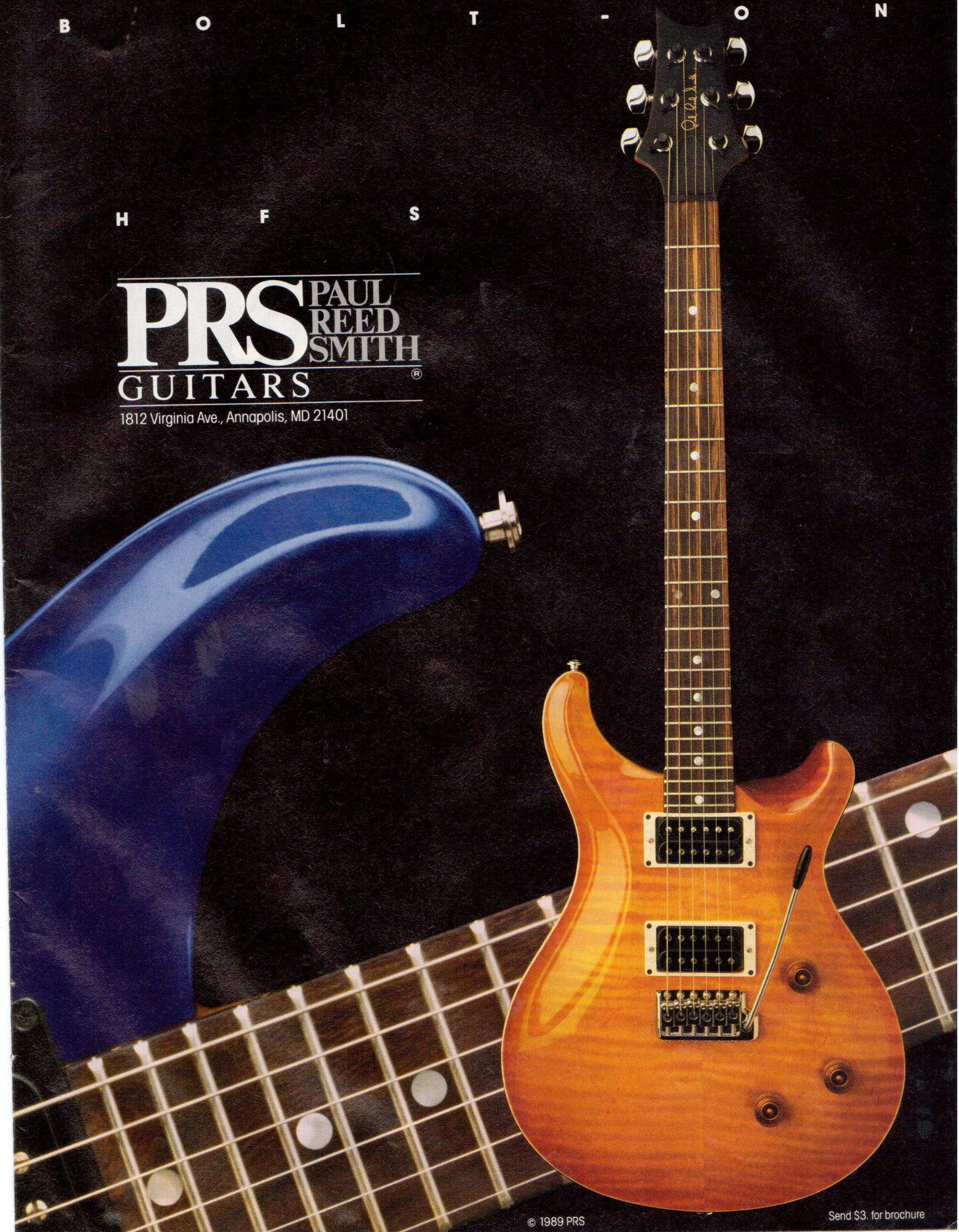
Since he was 17 years old, Jason Becker has been referred to as another "Varney guy." But now he's getting ready to hit the boards as David Lee Roth's next sidekick. And while both associations are coveted, it is his work with guitarist Marty Friedman, in Cacophony, and on his own solo record, *Perpetual Burn*, that he is justifiably most proud of. "Speed gets put on a pedestal and then gets knocked down," he said, commenting on how others may view his work. "That's a bad thing, and I get tired of it. It feels like sometimes people hear one Varney record and assume everyone is the same. Everything has its place. A lot of fast players have no feel, which is no good at all. A lot of slow players say, if you play fast you don't have any feel. But slow players who play sloppy aren't any good either. I'm proud of "Altitudes." I play slow a lot on *Go Off*. I prefer to play slow. I find myself saying, wait, I still like arpeggios and the whole fast thing, yet, playing slow is more gratifying. I love Roy Buchanan, Clapton, and Beck." With that statement in mind, we ushered him into a Listening Room filled with feel players.

B O L T - O N

H F S

PRS PAUL REED SMITH GUITARS®

1812 Virginia Ave., Annapolis, MD 21401

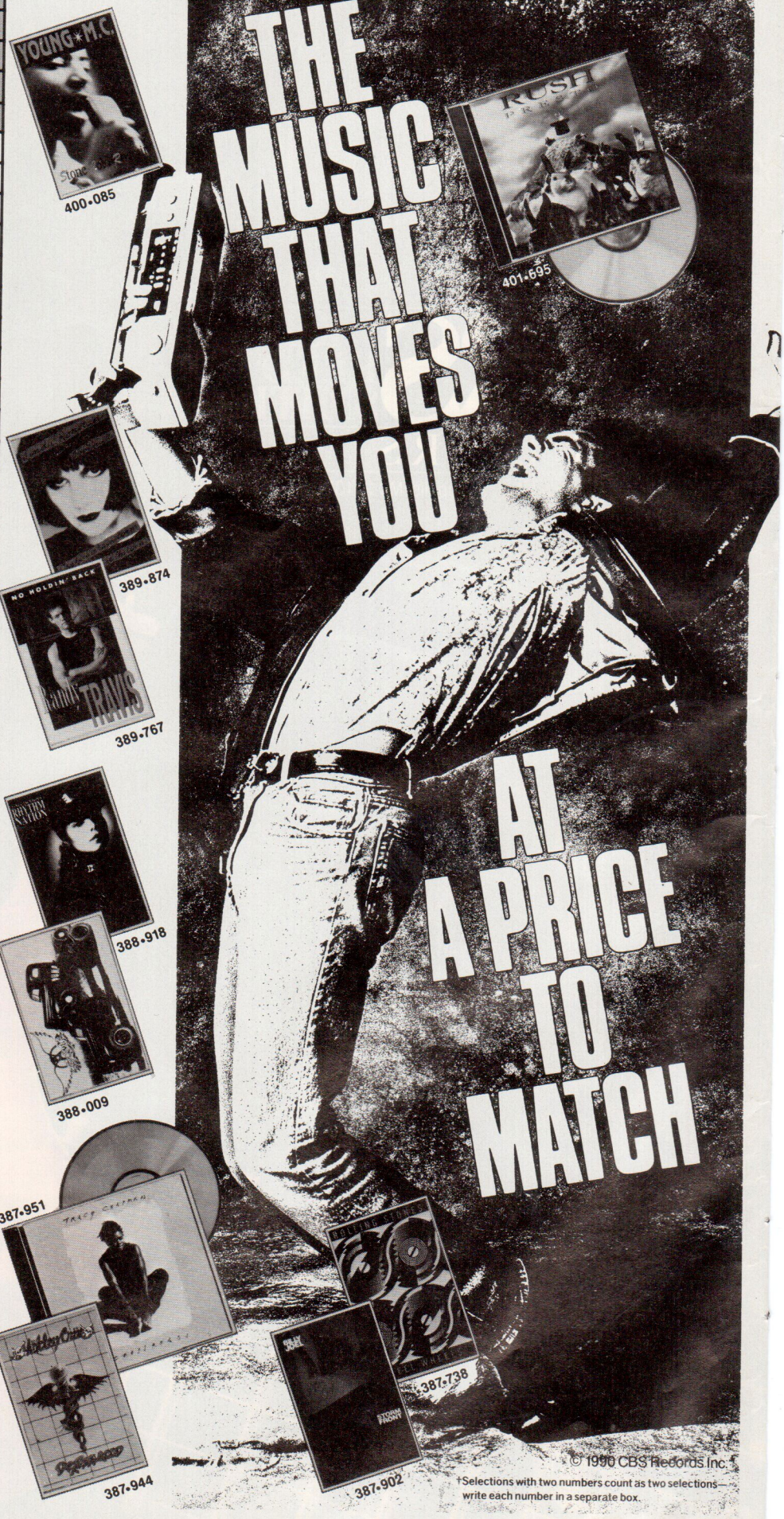


© 1989 PRS

Send $3. for brochure

RUSH **Presto**	401·695 ATLANTIC	***YOUNG MC*** **Stone Cold Rhymin'**	400·085 DELICIOUS VINYL
LINDA RONSTADT **Cry Like A Rainstorm, Howl Like The Wind**	389·874 ELEKTRA	***RANDY TRAVIS*** **No Holdin' Back**	389·767 WARNER BROS.
JANET JACKSON **Rhythm Nation 1814**	388·918 A&M	***AEROSMITH*** **PUMP**	388·009 GEFFEN
TRACY CHAPMAN **CROSSROADS**	387·951 ELEKTRA	***MÖTLEY CRÜE*** **DR. FEELGOOD**	387·944 ELEKTRA
BILLY JOEL **STORM FRONT**	387·902 COLUMBIA	***ROLLING STONES*** **STEEL WHEELS**	387·738 ROLLING STONES RECORDS
THE BIG F	403·592 ELEKTRA	***LAW AND ORDER*** **Guilty Of Innocence**	403·469 MCA
MIKI HOWARD	403·451 ATLANTIC	**BEST OF GLEN CAMPBELL**	403·444 CAPITOL
ALICE COOPER **SCHOOL'S OUT**	402·644 WARNER BROS.	***RICKY NELSON*** **The Best Of Ricky Nelson**	401·844 EMI
JOE COCKER **Mad Dogs And Englishmen**	389·783 A&M	***THE DREGS*** **Divided We Stand— The Best Of The Dregs**	386·979 ARISTA
PARTRIDGE FAMILY **GREATEST HITS**	386·961 ARISTA	***BEST OF CHER***	381·509 EMI
BEST OF **CANNED HEAT**	380·832 EMI AMERICA	***ROY ORBISON*** **ALL-TIME HITS**	377·945 COL. SPECIAL PROD.
DION & BELMONTS **THEIR BEST**	369·074 LAURIE	**VERY BEST OF POCO**	†367·623 EPIC 397·620
HUMBLE PIE **SMOKIN'**	367·573 A&M	***MARVIN GAYE*** **GREATEST HITS**	367·565 MOTOWN
JONI MITCHELL **Court and Spark**	367·102 ASYLUM	***THE WHO*** **GREATEST HITS**	365·361 MCA
ALICE COOPER **Billion Dollar Babies**	363·531 WARNER BROS.	***LITTLE FEAT*** **Feats Don't Fail Me Now**	363·523 WARNER BROS.
BEST OF SPENCER DAVIS GROUP	362·335 EMI AMERICA	***GRAND FUNK RAILROAD*** **Grand Funk Hits**	359·828 CAPITOL
GRATEFUL DEAD **Workingman's Dead**	358·887 WARNER BROS.	**BEST OF THE DOORS**	†357·616 ELEKTRA 397·612
YES **Close To The Edge**	351·965 ATLANTIC	**Traffic: Low Spark Of High Heeled Boys**	351·924 ISLAND
BEST OF MOUNTAIN	351·890 COLUMBIA	***ROLLING STONES*** **STICKY FINGERS**	350·645 ROLLING STONES REC.
BEST OF PROCOL HARUM	344·457 A&M	***THE BYRDS*** **GREATEST HITS**	342·501 COLUMBIA
SLY & FAMILY STONE **Greatest Hits**	196·246 EPIC	***BOB DYLAN'S*** **GREATEST HITS**	138·586 COLUMBIA
SIMON/GARFUNKEL **GREATEST HITS**	219·477 COLUMBIA	***BLOOD, SWEAT & TEARS*** **Greatest Hits**	214·650 COLUMBIA
SANTANA'S **GREATEST HITS**	244·459 COLUMBIA	***JANIS JOPLIN'S*** **GREATEST HITS**	231·670 COLUMBIA
LINDA RONSTADT'S **GREATEST HITS**	286·740 ASYLUM	***JIM CROCE*** **Photographs And Memories**	246·868 SAJA
BEST OF THE DOOBIE BROS.	291·278 WARNER BROS.	***EAGLES*** **Greatest Hits 1971-75**	287·003 ASYLUM
LED ZEPPELIN **Led Zeppelin IV**	291·435 ATLANTIC	***JAMES TAYLOR'S*** **GREATEST HITS**	291·302 WARNER BROS.
THE BAND **THE LAST WALTZ** WARNER BROS.	†291·948 391·946	***BEST OF GRATEFUL DEAD*** **What A Long, Strange Trip It's Been** WARN. BROS.	†291·633 391·631
LED ZEPPELIN **Houses Of The Holy**	293·597 ATLANTIC	***JACKSON BROWNE*** **THE PRETENDER**	292·243 ASYLUM
ELECTRIC LIGHT ORCH. **Greatest Hits**	300·095 JET	***IRON BUTTERFLY*** **In-A-Gadda-Da-Vida**	294·629 ATCO
CREEDENCE CLEARWATER REVIVAL **20 Greatest Hits** FANTASY	†308·049 398·040	**BEST OF EMERSON LAKE & PALMER**	306·969 ATLANTIC
ELTON JOHN'S **GREATEST HITS**	319·541 MCA	***THE BABYS*** **ANTHOLOGY**	312·256 CHRYSALIS
THE BEST OF KANSAS	327·742 CBS ASSOC.	***JOE COCKER'S*** **GREATEST HITS**	320·911 A&M

THE MUSIC THAT MOVES YOU AT A PRICE TO MATCH



That's right! No matter what kind of music moves you, you're sure to find it here! And you can have it on Cassettes or Compact Discs!

To get your 12 Cassettes for a penny, just mail the application together with your check or money order for $1.86 as payment (that's 12 cassettes for a penny, plus $1.85 to cover shipping and handling). In exchange, you agree to buy 8 more selections (at regular Club prices) in the next 3 years—and you may cancel membership anytime after doing so.

How the Club works: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month...plus hundreds of alternatives from every field of music. Up to 6 times a year you may also receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you don't have to do anything—it will be shipped automatically. If you prefer an alternate selection, or none at all, just fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having 10 days to decide, return it at our expense.

The selections you order during your membership will be billed at regular Club prices, which currently are $7.98 to $9.98—plus shipping and handling. (Multi-unit sets, special and classical selections may be somewhat higher.) And if you continue after completing your enrollment agreement, you'll be eligible for our generous money-saving bonus plan.

10-Day Risk-Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason, just return everything within 10 days for a full refund and you will have no further obligation. Act now!

© 1990 CBS Records Inc.

†Selections with two numbers count as two selections—write each number in a separate box.

BOBBY BROWN DANCE! ...YA KNOW IT! MCA 402·602	GEORGE HARRISON Best Of Dark Horse 1976-1989 DARK HORSE/WARNER BROS. 402·594	DURAN DURAN DECADE CAPITOL 401·869	QUEEN LATIFAH All Hail The Queen TOMMY BOY 403·287	KENNY G LIVE ARISTA †401·505 391·508	PAUL SIMON Negotiations & Love Songs '71 - '86 WARN. BROS. †400·721 390·724
THE ROCHES SPEAK MCA 403·147	THE FIXX One Thing Leads To Another - The Best Of The Fixx MCA 402·974	CHUNKY A Large And In Charge MCA 402·875	GIPSY KINGS MOSAIQUE NONESUCH 402·727	JODY WATLEY You Wanna Dance With Me? MCA 402·610	CLUB NOUVEAU Under A Nouveau Groove WARNER BROS. 402·479
MC LYTE EYES ON THIS FIRST PRIORITY MUSIC 402·370	XYZ ENIGMA 402·024	CRIMSON GLORY Transcendence MCA 401·935	LENNY KRAVITZ LET LOVE RULE VIRGIN 401·893	LOVERBOY BIG ONES COLUMBIA 401·661	PAT BENATAR BEST SHOTS CHRYSALIS 401·646
SURVIVOR GREATEST HITS SCOTTI BROTHERS 401·521	CLARENCE CLEMONS A Night With Mr.C COLUMBIA 383·067	ACE FREHLEY Trouble Walkin' AL/MEGAFORCE WW 401·299	SHOTGUN MESSIAH RELATIVITY 401·240	DON MC LEAN For The Memories Volume 1 & 2 GOLD CASTLE 401·224	BRUCE WILLIS If It Don't Kill You, It Just Makes You Stronger MOTOWN 401·182
CHICAGO Greatest Hits 1982-1989 REPRISE 401·166	BARBRA STREISAND A Collection: Greatest Hits... And More COLUMBIA 401·141	ROBERT PALMER Addictions, Volume One ISLAND 400·937	THE FRONT COLUMBIA 400·903	BROS THE TIME EPIC 400·895	BILLY OCEAN GREATEST HITS JIVE/RCA 400·879
DJ JAZZY JEFF & FRESH PRINCE And In This Corner JIVE/RCA 400·838	BELINDA CARLISLE RUNAWAY HORSES MCA 400·788	REBA MCENTIRE LIVE MCA 400·739	JOE SATRIANI Flying In A Blue Dream RELATIVITY 400·655	THE BEST OF LUTHER VANDROSS... THE BEST OF LOVE EPIC †400·473 390·476	NICK LOWE Basher: The Best Of Nick Lowe COLUMBIA 400·002
DINO 24/7 4TH & BROADWAY / ISLAND 387·415	THE BEACH BOYS STILL CRUISIN' CAPITOL 387·092	JOE COCKER One Night Of Sin CAPITOL 387·084	WHITESNAKE Slip Of The Tongue GEFFEN 387·027	KING'S X Gretchen Goes To Nebraska AL/MEGAFORCE WW 387·019	DEAD OR ALIVE NUDE EPIC 386·201
JETHRO TULL ROCK ISLAND CHRYSALIS 388·157	NEIL YOUNG FREEDOM REPRISE 388·132	LOU GRAMM LONG HARD LOOK ATLANTIC 388·108	LOUDNESS Soldier Of Fortune ATCO 388·082	THE JETS BELIEVE MCA 388·033	ELTON JOHN Sleeping With The Past MCA 387·993
DIVING FOR PEARLS EPIC 389·031	ENUFF Z'NUFF ATCO 388·967	THE BEST OF TIM CURRY A&M 388·926	BRITNY FOX BOYS IN HEAT COLUMBIA 388·421	Gold & Platinum Volume Six REALM 388·355	RICKIE LEE JONES FLYING COWBOYS GEFFEN 388·199
3RD BASS The Cactus Album DEF JAM/COLUMBIA 403·436	MARK KNOPFLER "Last Exit To Brooklyn" Original Soundtrack WARNER BROS. 389·536	BIG DADDY KANE It's A Big Daddy Thing COLD CHILLIN' 389·460	BOB DYLAN OH MERCY COLUMBIA 389·262	MAZE FEATURING FRANKIE BEVERLY SILKY SOUL WARNER BROS. 389·098	JASON & THE SCORCHERS Thunder And Fire A&M 389·080
CHER HEART OF STONE GEFFEN 383·893	SOUL II SOUL KEEP ON MOVIN' VIRGIN 386·037	TAYLOR DAYNE CAN'T FIGHT FATE ARISTA 388·017	GRATEFUL DEAD BUILT TO LAST ARISTA 388·025	MELISSA ETHERIDGE BRAVE AND CRAZY ISLAND 388·090	Terence Trent D'Arby Neither Fish Nor Flesh COLUMBIA 389·726

Any 12 Cassettes or 8 CDs For 1¢

plus shipping/handling with membership.

Plus a chance to get even more music—FREE!

"BATMAN" Orig. Soundtrack WARNER BROS. 383·885	DON HENLEY The End Of The Innocence GEFFEN 383·802	BONHAM The Disregard Of Timekeeping WTG 383·497	GLORIA ESTEFAN CUTS BOTH WAYS EPIC 382·341	TOM PETTY Full Moon Fever MCA 382·184	RICHARD MARX Repeat Offender EMI 380·915
BABYFACE TENDER LOVER SOLAR/EPIC 386·177	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 386·086	TANGIER FOUR WINDS ATCO 386·011	PETE TOWNSHEND THE IRON MAN ATLANTIC 385·724	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA 384·115	MARIA MCKEE GEFFEN 383·844
BEASTIE BOYS Paul's Boutique CAPITOL 383·786	BILLY SQUIER HEAR AND NOW CAPITOL 383·760	JACKSON BROWNE World In Motion ELEKTRA 383·752	NIGHT RANGER GREATEST HITS MCA 383·729	QUEEN THE MIRACLE CAPITOL 383·547	BAD ENGLISH EPIC 383·463
BLACK SABBATH HEADLESS CROSS I.R.S. 383·109	GEORGIA SATELLITES In The Land Of Salvation And Sin ELEKTRA 400·598	DANGEROUS TOYS COLUMBIA 382·903	WHITE LION BIG GAME ATLANTIC 382·820	MR. BIG ATLANTIC 382·812	KOOL G RAP & D.J. POLO Road To The Riches COLD CHILLIN' 382·713
ALICE COOPER TRASH EPIC 382·366	LIZA MINNELLI RESULTS EPIC 382·333	**On The Cutting Edge**		TRIUMPH CLASSICS MCA 382·135	L. L. COOL J Walking With A Panther (Edited Version) DEF JAM/COLUMBIA 381·988
THE CULT SONIC TEMPLE SIRE/REPRISE 381·798	WANG CHUNG The Warmer Side Of Cool GEFFEN 381·764	ANIMAL LOGIC I.R.S. 403·535	UB40 Labour Of Love II VIRGIN 402·719	EXPOSE What You Don't Know ARISTA 381·715	BARRY MANILOW ARISTA 381·707
EZO FIRE, FIRE GEFFEN 381·616	STRAY CATS BLAST OFF ! EMI 381·442	KATE BUSH The Sensual World COLUMBIA 401·232	PSYCHEDELIC FURS BOOK OF DAYS COLUMBIA 400·689	GREAT WHITE ...TWICE SHY CAPITOL 381·178	STEVIE NICKS THE OTHER SIDE OF THE MIRROR MODERN 381·103
JODY WATLEY Larger Than Life MCA 381·061	JON BUTCHER Pictures From The Front CAPITOL 380·519	THE ALARM CHANGE I.R.S. 400·465	MAX Q ATLANTIC 400·077	NEAL SCHON LATE NITE COLUMBIA 380·378	HENRY LEE SUMMER I've Got Everything CBS ASSOCIATED 380·352
WARRANT Dirty Rotten Filthy Stinking Rich COLUMBIA 379·644	MADONNA LIKE A PRAYER SIRE 379·594	JOE STRUMMER Earthquake Weather EPIC 400·010	LAURIE ANDERSON STRANGE ANGELS WARNER BROS. 389·940	HOOTERS ZIG-ZAG COLUMBIA 379·396	FINE YOUNG CANNIBALS The Raw & The Cooked I.R.S. 379·214
MARTIKA COLUMBIA 379·149	CROSBY, STILLS, NASH AND YOUNG SO FAR ATLANTIC 378·745	DAVID BYRNE REI MOMO SIRE 389·494	RED HOT CHILI PEPPERS Mother's Milk EMI 389·205	GRATEFUL DEAD Skeletons From The Closet WARNER BROS. 378·406	CYNDI LAUPER A Night To Remember EPIC 377·887
BAD COMPANY 10 FROM 6 ATLANTIC 341·313	BILLY JOEL'S GREATEST HITS COLUMBIA †336·396 396·390	DEBBIE HARRY Def, Dumb & Blonde SIRE/REPRISE 389·130	SUGARCUBES Here Today, Tomorrow, Next Week ELEKTRA 388·900	FOREIGNER RECORDS ATLANTIC 318·055	GREAT GONZOS/ BEST OF TED NUGENT EPIC 312·330
HEART BAD ANIMALS CAPITOL 356·667	THE POLICE Every Breath You Take A&M 348·318	BIG AUDIO DYNAMITE Megatop Phoenix COLUMBIA 388·215	CAMPER VAN BEETHOVEN KEY LIME PIE VIRGIN 388·074	VAN HALEN 5150 WARNER BROS. 343·582	BARBRA STREISAND The Broadway Album COLUMBIA 342·097
CARLY SIMON Greatest Hits Live ARISTA 365·874	PRETENDERS THE SINGLES SIRE 362·541	INDIGO GIRLS EPIC 381·269	R.E.M. GREEN WARNER BROS. 375·162	BILLY IDOL VITAL IDOL CHRYSALIS 360·107	AEROSMITH Permanent Vacation GEFFEN 359·075
U2 RATTLE AND HUM ISLAND †374·017 394·015	TOMMY CONWELL & THE RUMBI.ERS-RUMBLE COLUMBIA 373·027	THE CURE DISINTEGRATION ELEKTRA 382·093	10,000 MANIACS Blind Man's Zoo ELEKTRA 382·077	LIVING COLOUR VIVID EPIC 370·833	REO Speedwagon The Hits EPIC 367·672
JOURNEY'S GREATEST HITS COLUMBIA 375·279	.38 SPECIAL Rock & Roll Strategy A&M 375·139	THE B-52'S COSMIC THING REPRISE 383·877	Lloyd Cole & The Commotions 1984-89 CAPITOL 383·778	THE TRAVELING WILBURYS VOL. 1 WILBURY 375·089	WINGER ATLANTIC 374·652
DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC 377·275	THE WHO Who's Better, Who's Best MCA †376·657 396·655	CHRIS ISAAK Heart Shaped World REPRISE 386·144	THE CALL Let The Day Begin MCA 384·156	GUNS N' ROSES G N'R LIES GEFFEN 376·087	FLEETWOOD MAC GREATEST HITS WARNER BROS. 375·782
DIONNE WARWICK GREATEST HITS (1979-1990) ARISTA 401·679	ZIGGY MARLEY & THE MELODY MAKERS ONE BRIGHT DAY VIRGIN 386·987	SQUEEZE FRANK A&M 388·058	GEORGE CLINTON The Cinderella Theory PAISLEY PARK 387·134	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP EPIC 382·374	JEFF BECK'S GUITAR SHOP W/ TERRY BOZZIO, TONY HYMAS 380·303
NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA 368·423	PAULA ABDUL Forever Your Girl VIRGIN 374·637	PAUL KELLY AND THE MESSENGERS SO MUCH WATER SO CLOSE TO HOME A&M 384·321	BRYAN FERRY/ ROXY MUSIC Street Life - 20 Hits REPRISE †384·230 394·239	SKID ROW ATLANTIC 379·602	MILLI VANILLI Girl You Know It's True ARISTA 379·610

Order your first selection now at a big discount—and get 2 extra cassettes FREE! You may also choose your first selection right now—we'll give it to you for up to 60% off regular Club prices—only $3.98. Enclose payment now and you'll receive it with your introductory cassettes. This discount purchase immediately reduces your membership obligation—you then need buy just 7 more (instead of 8) in three years. What's more, this discount purchase entitles you to 2 more cassettes as a bonus, FREE. Just check the box in the application and indicate your first selection and 2 free bonus cassettes!

OR—IF YOU PREFER, YOU MAY TAKE

8 COMPACT DISCS FOR 1¢

To get 8 CDs for a penny, simply fill in and mail this application, and we'll bill you only 1¢, plus shipping and handling. In exchange, you agree to buy just six CDs within the next three years, at regular Club prices (which currently are $12.98-$15.98, plus shipping and handling)—and you may cancel anytime after buying six CDs. If you decide to continue as a member, you'll be eligible for our money-saving bonus plan, which lets you buy one CD at half price for each CD you buy at regular Club prices. Otherwise, the Club works in the same manner as outlined above.

Extra Bonus Offer: As a special offer to new members, take one additional CD right now for only $6.95. This discount purchase entitles you to choose an extra CD as a bonus FREE. And you'll receive your discounted CD *and* your bonus CD with your 8 introductory selections—that's 10 CDs in all! Send no money now—just mail the application today!

CBS/Columbia House

1400 North Fruitridge Avenue • Terre Haute, Indiana 47811

CBS/COLUMBIA HOUSE, 1400 N. Fruitridge Ave., P.O. Box 1130, Terre Haute, IN 47811-1130

☐ **I PREFER CASSETTES**—for which I am enclosing check or money order for $1.86 (that's 1¢ for my first 12 cassettes, plus $1.85 shipping and handling). Please enroll me in the Club under the terms outlined here. I agree to buy 8 selections, at regular Club prices, in the next 3 years—and may cancel membership anytime after doing so.

Send me these 12 cassettes (write in numbers)

☐ **Also send my first selection for up to a 60% discount,** for which I am also enclosing additional payment of $3.98. I then need buy only 7 more (instead of 8), at regular Club prices in the next three years.

This discount purchase entitles me to these 2 cassettes FREE.

☐ **I PREFER CDs**—enroll me in the Club and send me the 8 CDs indicated below, for which I will be billed only 1¢ plus shipping and handling. I agree to buy 6 CDs, at regular Club prices, in the next three years—and may cancel membership anytime after doing so.

SEND ME THESE 8 CDs FOR 1¢

☐ **Extra Bonus Offer.** Also send me one more CD now, for which I will be billed an additional $6.95.
...and I'm entitled to this extra CD FREE!

My main musical interest is (check one):
(But I may always choose from any category)

☐ **HARD ROCK** *Rolling Stones, Aerosmith*
☐ **SOFT ROCK** *Tina Turner, Gloria Estefan*
☐ **MODERN ROCK** *Sugarcubes, Big Audio Dynamite*
☐ **POP** *Barbra Streisand, Barry Manilow*
☐ **HEAVY METAL** *Motley Crue, Skid Row*
☐ **BLACK MUSIC** *Babyface, Soul II Soul*
☐ **EASY LISTENING** *Ray Conniff, Johnny Mathis*
☐ **COUNTRY** ☐ **JAZZ** ☐ **CLASSICAL***

☐ Mr.
☐ Mrs.
☐ Miss

First Name _____ Initial _____ Last Name _____

Address _____ Apt. _____

City _____ State _____ Zip _____

Do you have a telephone? (01) ☐ Yes ☐ No **Do you have a credit card?** (03) ☐ Yes ☐ No **Do you have a VCR?** (04) ☐ Yes ☐ No

Note: we reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico; write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders. *Classical members serviced by the CBS Classical Club.

7YX/WS 7YZ/F6 319/S90 7YY/EM 7ZA/59

TOP 20 MUSIC SCENES RATED NATIONWIDE

Everyone has heard about the *Places Rated Almanac*. Now GUITAR For The Practicing Musician takes this concept the natural step further, and presents the Top 20 Local Music Scenes Rated Nationwide article! Fueled by the input of our astute readership of guitarists and fans of the hard and heavy sounds they make in the night, we have come up with a definitive cross-section of the cities and towns that make America rock. The groundbreaking survey below is a rockers' dream compilation of all the elements that make up a terrific local music scene: the best clubs, rock radio stations, and music dealers to be found in the area, along with a brief rundown of some of the name bands to have been discovered there. Use it to plot your next move, tour or vacation. The final order was determined by the votes of the readership, when we asked them to rate their local scenes a few months back. (Interestingly, two of the more obvious choices, New York and L.A., finished well off the pace, in 10th and 19th place, respectively, which could mean that while these cities may be great places to come to make it, there are other scenes where our readers feel it's even better to play music).

So, congratulations are in order to our top rated area, San Francisco, and all the other winning local music scenes, and especially to the music fans who live and play there.

THE TOP 20 MUSIC SCENES RATED NATIONWIDE

1. SAN FRANCISCO, CA,
2. BOSTON, MA
3. PHILADELPHIA, PA
4. ATLANTA, GA
5. DALLAS, TX
6. PITTSBURGH, PA
7. CHICAGO, IL
8. AUSTIN/SAN ANTONIO, TX
9. MINNEAPOLIS, MN
10. NEW YORK, NY
11. MIAMI/FT. LAUDERDALE, FL
12. BALTIMORE, MD/WASHINGTON D.C.
13. PHOENIX, AZ
14. ORLANDO, FL
15. CLEVELAND, OH
16. SEATTLE, WA
17. LOUISVILLE, KY
18. SAN DIEGO, CA
19. LOS ANGELES, CA
20. ST. LOUIS, MO

1. SAN FRANCISCO, CA

CLUBS:

DV8 (415) 777-1419
540 HOWARD ST., SAN FRANCISCO, CA 94105

SLIMS (415) 255-0333
33 11TH ST., SAN FRANCISCO, CA 94103

THE STONE (415) 391-8282
412 BROADWAY, SAN FRANCISCO, CA 94133

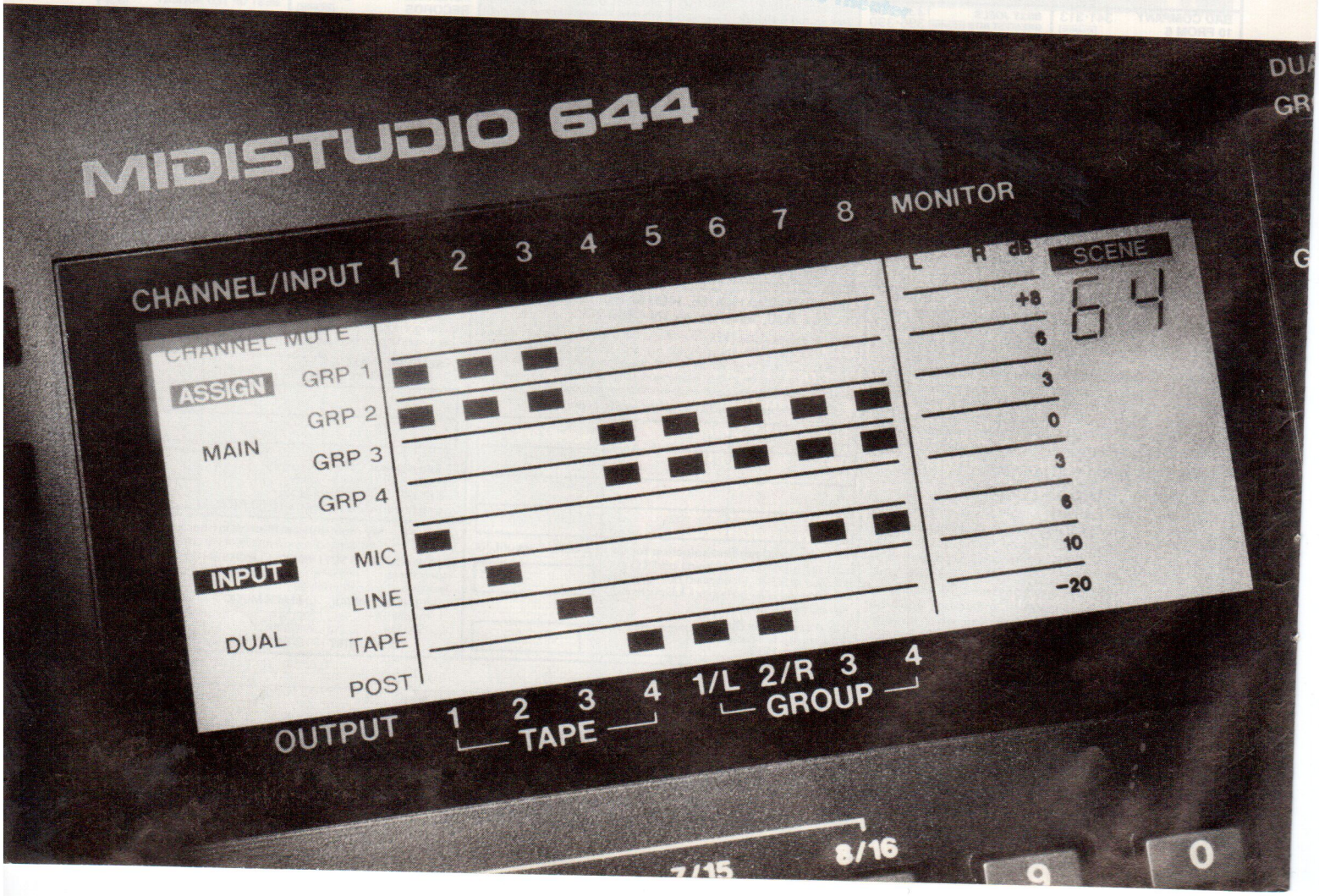
THE OMNI/OAKLAND (415) 547-7655
4799 SHATTUCK AVE., OAKLAND, CA 94609

GILLMAN STREET PROJECTS/BERKELEY (UNLISTED)

PUMAS/OAKLAND (UNLISTED)

RADIO STATIONS:

KOME 98.5
KRQR 97.3



MUSIC DEALERS:
ALLEGRO MUSIC/ SAN FRANCISCO
GUITAR CENTER/ SAN FRANCISCO, OAKLAND
HAIGHT-ASHBURY MUSIC CENTER/ SAN FRANCISCO
K & K MUSIC/ SAN FRANCISCO
SPITZER MUSIC/ SAN FRANCISCO
EDDIE'S MUSIC/ BERKELEY
MCCABE'S/ CULVER CITY
GUITAR SHOWCASE/ SAN JOSE
BANANAS AT LARGE/ SAN RAFAEL

LOCAL BANDS:
DOOBIE BROTHERS (CAPITOL)
EXODUS (CAPITOL)
FAITH NO MORE (SLASH/WARNER BROS.)
METALLICA (ELEKTRA)
JOE SATRIANI (RELATIVITY)
TESTAMENT (ATLANTIC)

2. BOSTON, MA

CLUBS:

THE CHANNEL

THE CHANNEL CLUB (617) 451-1050
22 NECCO STREET, BOSTON, MA 02180

PARADISE (617) 254-2051
967 COMMONWEALTH AVE., BOSTON, MA 02215

THE RAT (617) 267-4156
528 COMMONWEALTH AVE., BOSTON, MA 02215

RADIO STATIONS:
WBCN 104.1
WCGY 93.7
WFNX 101.7
WHJY 94.1

MUSIC DEALERS:
DADDY'S JUNKY MUSIC
LASALLE MUSIC
WURLITZER MUSIC
MUSIC UNLIMITED/ HANOVER

LOCAL BANDS:
AEROSMITH (GEFFEN)
BULLET LAVOLTA (RCA)
DEL FUEGOS (RCA)
EAST OF EDEN (CAPITOL)
EXTREME (A&M)
THE JONES'S (ATLANTIC)

3. PHILADELPHIA, PA

CLUBS:

CHESTNUT CABARET (215) 382-1201
3801 CHESTNUT ST., PHILADELPHIA, PA 19103

EMPIRE ROCK ROOM (215) 338-6101
7015 ROOSEVELT BLVD., PHILADELPHIA, PA 19149

JC DOBBS (215) 925-4053
304 SOUTH ST., PHILADELPHIA, PA 19147

23 EAST CABARET (215) 896-6420
23 E. LANCASTER AVE., ARDMORE, PA 19003

THE GALAXY (609) 435-1888
5 E. SOMERDALE RD., SOMERDALE, NJ 08086

RADIO STATIONS:
WMMR 93.3
WYSP 94.1
WZZO 95.1

MUSIC DEALERS:
CINTIOLI'S MUSIC
8TH STREET MUSIC
PHILADELPHIA MUSIC
ZAPF'S MUSIC

LOCAL BANDS:
CINDERELLA (MERCURY/POLYGRAM)
DIRTY LOOKS (ATLANTIC)
HEAVENS EDGE (CBS)
INNOCENCE MISSION (A&M)
SKID ROW (ATLANTIC)
BRITNY FOX (CAPITOL)

4. ATLANTA, GA

CLUBS:

CENTER STAGE (404) 874-1511
1734 W. PEACHTREE ST. NW, ATLANTA, GA 30309

CHARLEY MAGRUDER'S (404) 955-1157
6300 POWERS FERRY RD., ATLANTA, GA 30339

THE COTTON CLUB (404) 874-2523
1021 PEACHTREE ST. NE, ATLANTA, GA 30309

RADIO STATIONS:
WKLS 96.1
WRAS 88.5
WZGC 92.9

MUSIC DEALERS:
ATLANTA DISCOUNT MUSIC
RHYTHM CITY
AMERICAN MUSIC CENTER/ SMYRNA
DIRT CHEAP MUSIC/ NORCROSS
MUSIC ASSOCIATES/ LAWRENCEVILLE

LOCAL BANDS:
BLACK CROES (GEFFEN)
INDIGO GIRLS (EPIC)
MOTHER'S FINEST (CAPITOL)
B-52'S/ATHENS (WARNER BROS.)
R.E.M./ATHENS (WARNER BROS.)

5. DALLAS, TX

CLUBS:

THE BASEMENT (214) 987-9922
8202 PARK LN., DALLAS, TX 75231

CLUB DADA (214) 748-4281
2720 ELM ST., DALLAS, TX 75226

DALLAS ALLEY (214) 988-0582
1701 N. MARKET ST., DALLAS, TX 75202

DALLAS CITY LIMITS (214) 556-0590
10530 SPANGLER RD., DALLAS, TX 75220

INTRODUCING THE FIRST PORTABLE STUDIO WITH A PHOTOGRAPHIC MEMORY.

You didn't become a musician to clutter your head with repetitious mixer adjustments.

So Tascam invented Automatic Mixer Routing. It's new technology that lets you forget the old hassles of multitrack mixing.

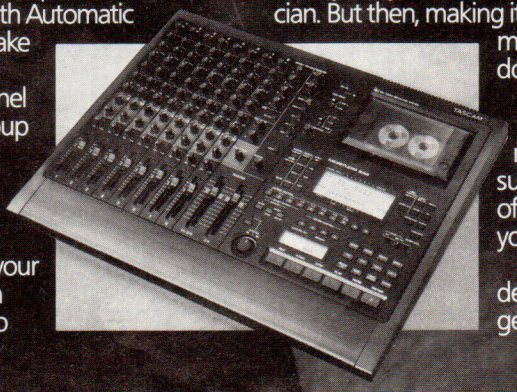
Our 644 integrated portable studio is a perfect example. With Automatic Mixer Routing, you make the adjustments (like input selections, channel mute settings and group assignments) electronically using the remarkably simple Display Screen.

Once you have your setup, the 644 takes a "snapshot" of it. Up to 99 different "scenes" can be stored, and there are also 12 pre-sets of the most common tracking and mixdown settings ready for instant use.

The result? A lot less time spent as a knob jockey, and a lot more time as a musician. But then, making it easier to make music is what Tascam does best.

Check out the 644's advanced new technology and suggested retail price of just $1495, only at your Tascam dealer.

It remembers the details so you don't forget the music.



TASCAM

© 1989 TEAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640, 213/726-0303.

THE RITZ ROCK & ROLL (214) 351-4421
2711 STOREY LN., DALLAS, TX 75220

RADIO STATIONS:
KNON 90.9
KTXQ 102.1
KZEW 97.9

MUSIC DEALERS:
BROOK MAYS MUSIC
THE MELODY SHOP
SPIER MUSIC
C & S MUSIC/FORT WORTH

LOCAL BANDS:
EDIE BRICKELL & NEW BOHEMIANS (GEFFEN)
LORD TRACY (MCA)

6. PITTSBURGH, PA

CLUBS:
THE DECADE (412) 682-1211
223 ATWOOD ST., PITTSBURGH, PA 15213

ELECTRIC BANANA (412) 682-8296
3887 BIGELOW BLVD., PITTSBURGH, PA 15213

GRAFFITI LOUNGE (412) 682-4210
4615 BRAUM AVE., PITTSBURGH, PA 15223

RADIO STATIONS:
WDVE 102.5
WMYG 96.9

MUSIC DEALERS:
PIANOS & STUFF
SPECIALTY MUSIC

LOCAL BANDS:
N.M.E.
RON & THE ARRIVALS

7. CHICAGO, IL

CLUBS:
AVALON NITECLUB (312) 472-3020
959 W. BELMONT, CHICAGO, IL 60657

CHANCES R (708) 991-3070
1550 RAND RD., PALATINE, IL 60067

CUBBY BEAR (312) 327-1662
1059 W. ADDISON, CHICAGO, IL 60657

METRO CABARET (312) 549-4140
3730 N. CLARK, CHICAGO, IL 60613

THE THIRSTY WHALE (708) 456-2414
8800 GRAND AVE., FRANKLIN PARK, IL 60171

RADIO STATIONS:
WCKG 105.9
WLUP 97.9
WVVX 103.1
WXRT 93.1

MUSIC DEALERS:
BIASCO MUSIC
GUITAR CENTER
MAKEN MUSIC
PLAYERS BENCH/ CRYSTAL LAKE

LOCAL BANDS:
D'MOLLS (ATLANTIC)
ENUF Z'NUFF (ATCO)
NIKKI (GEFFEN)

BACK ROOM

8. AUSTIN/SAN ANTONIO, TX

CLUBS:
BACK ROOM (512) 441-4677
2015A E. RIVERSIDE DR., AUSTIN, TX 78714

THE RITZ (512) 477-2123
320 E. 6TH ST., AUSTIN, TX 78701

THE WORLD (512) 479-0037
505 E. 5TH ST., AUSTIN, TX 78701

IRIES INTERNATIONAL (512) 699-6313
7920 FREDERICKSBURG RD., SAN ANTONIO, TX 78229

SNEAKERS (512) 653-9176
14040 NACOGDOCHES RD., SAN ANTONIO, TX 78229

RADIO STATIONS:
KISS 99.5
KLBJ 93.7
KPEZ 102.3
KUT 90.5
KZEP 104.5

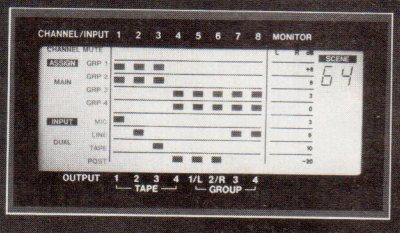
MUSIC DEALERS:
AUSTIN CITY MUSIC/ AUSTIN
GUITAR RESURRECTION/ AUSTIN
ROY HENNIG'S HEART OF TEXAS/ AUSTIN
STRAIT MUSIC COMPANY/ AUSTIN
ALAMO MUSIC/ SAN ANTONIO
MUSIC MAKERS/ SAN ANTONIO
ROCK WORLD MUSIC/ SAN ANTONIO

LOCAL BANDS:

THE FIRST PORTABLE STUDIO THAT GUARANTEES LESS WORK FOR MUSICIANS.

Our newest portable is dedicated to the proposition that it's better to play than to work.

So the Tascam 644 is equipped with the kind of advanced technology that eliminates much of the tedious, repetitive work of getting the music from your head to tape.



Tascam's exclusive Scene Display.

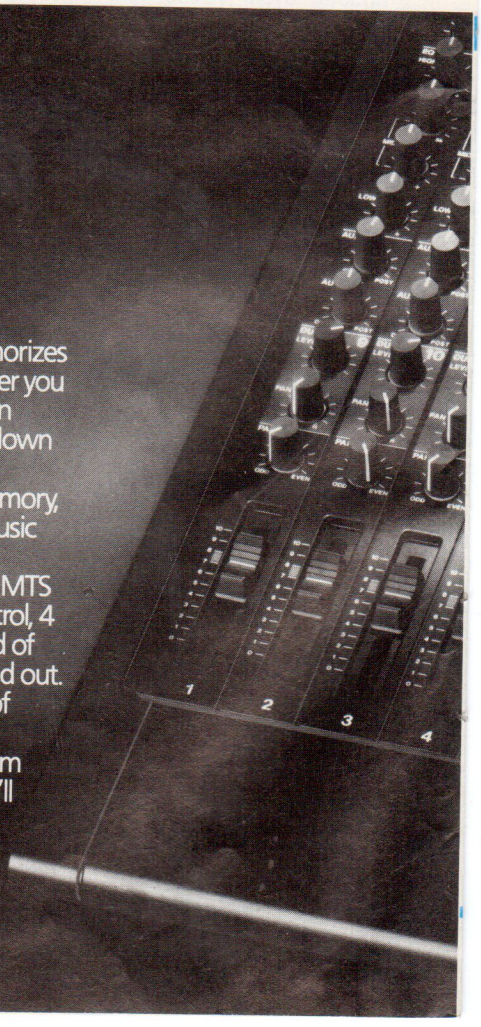
Take its exclusive Automatic Mixer Routing system. You set the input selections, channel mute settings and group assignments electronically, using a simple Scene Display. Then the system memorizes the "scene" for instant recall whenever you need it. The days of throwing a dozen switches to go from tracking to mixdown are over.

And with its large 99-scene memory, you can spend more time playing music and less time playing engineer.

The 644 also features a built-in MTS MIDI Tape synchronizer for MIDI control, 4 effect returns, a total of 16 inputs and of course, solid Tascam quality inside and out.

All for a suggested retail price of just $1495.

Get hold of a 644 at your Tascam dealer today. You'll work less, but you'll enjoy it more. That's a guarantee.



TASCAM

© 1989 TEAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640, 213/726-0303.

THE FABULOUS THUNDERBIRDS (EPIC/EPA)
ERIC JOHNSON (CAPITOL)
STEVIE RAY VAUGHAN (EPIC)
LANCE KELTNER
RAGING SAINT
ONYXX

9. MINNEAPOLIS, MN
CLUBS:
CABOOZE ON WEST BANK (612) 338-6425
917 CEDAR AVE., MINNEAPOLIS, MN 55404
FINELINE (612) 338-8100
318 1ST AVE N., MINNEAPOLIS, MN 55401

RADIO STATIONS:
KJJO 950 AM
KJJO 104.1
KQRS 92.5

MUSIC DEALERS:
GUITAR CENTER
KNUT KOUPE
SCHMIDT'S MUSIC CENTER

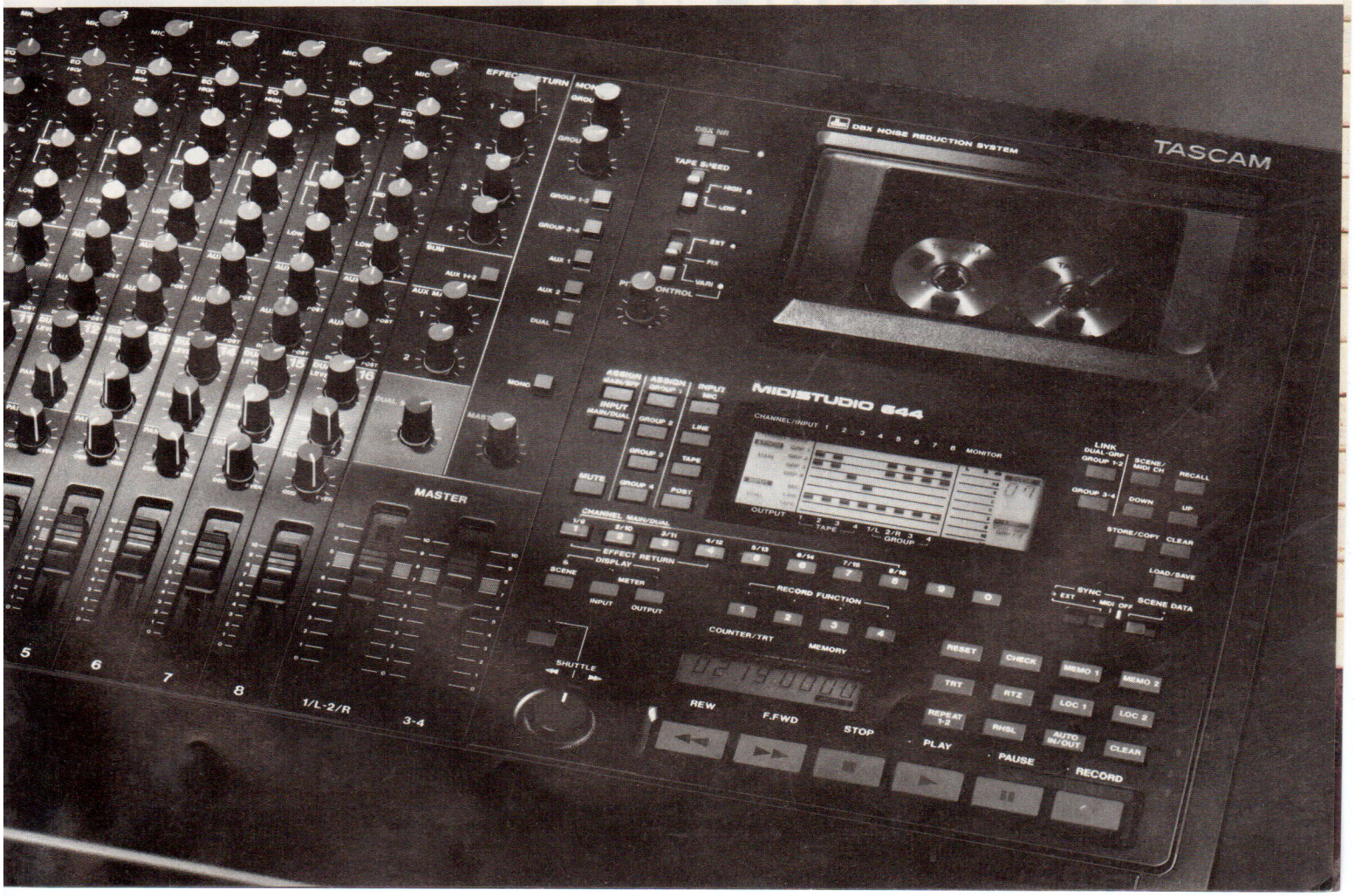
LOCAL BANDS:
PRINCE (PAISLEY PARK/WARNER BROS.)
SOUL ASYLUM (A&M)
TRIP SHAKESPEARE (A&M)
IPSO FACTO - "BEST UNSIGNED BAND"
THE STEALS

FIRST AVENUE & 7th St. entry
The Downtown Danceteria

FIRST AVENUE (612) 338-8388
701 1ST AVE., MINNEAPOLIS, MN 55403
7TH STREET ENTRY (612) 338-8388
701 1ST AVE., MINNEAPOLIS, MN 55403
SPANKYS (612) 776-7915
1066 E. 7TH ST., ST. PAUL, MN 55106
IRON HORSE (612) 533-2503
5630 LAKELAND AVE. N., CRYSTAL, MN 55429

10. NEW YORK, NY
CLUBS:
CBGB'S (212) 982-4052
315 BOWERY, NEW YORK, NY 10003

CBGB AND OMFUG



L'AMOURS (718) 232-1616
1546 62ND STREET, BAY RIDGE, BROOKLYN, NY 11219

SUNDANCE (516) 665-2121
217 E. MAIN ST., BAY SHORE, NY 11706

STUDIO 1 (201) 482-1150
88-90 VERONA AVE., NEWARK, NJ 07104

OBSESSIONS (201) 895-3243
1380 SUSSEX TPKE., RANDOLPH, NJ 07869

RADIO STATIONS:
WBAB 102.3
WDHA 105.5
WNEW 102.7
WSOU 89.5
WXRK 92.3

MUSIC DEALERS:
MAGGIO MUSIC/ BROOKLYN, NY
MANNY'S MUSIC/ MANHATTAN, NY
FOCUS II/ BELLMORE, NY
SAM ASH/ WESTBURY, NY
ONLY GUITAR SHOP/ CLIFTON PARK, NJ
SAM ASH/ EDISON, NJ

LOCAL BANDS:
ANTHRAX (CAPITOL)
BEASTIE BOYS (CAPITOL)
BEGGARS 'N' THIEVES (ATLANTIC)
CIRCUS OF POWER (RCA)
DANGER DANGER (EPIC)
GUTTERBOY (GEFFEN)
HEARTS & MINDS (A&M)
LAW & ORDER (MCA)
SMITHEREENS (CAPITOL)
PRINCESS PANG (CAPITOL)
RAGING SLAB (RCA)
THE SILOS (RCA)
SONIC YOUTH (ELEKTRA)

11. MIAMI/FT. LAUDERDALE, FL

CLUBS:
BUTTON SOUTH (305) 454-4880
100 ANSIN BLVD., HALLANDALE, FL 33009

TREE HOUSE LOUNGE (305) 456-4504
813 S.E. 1ST AVE., HALLANDALE, FL 33009

MUSICIANS EXCHANGE CAFE (305) 764-1905
200 S. ANDREWS AVE., FT. LAUDERDALE, FL 33301

SUMMERS (305) 462-6262 OR 8978
219 S. ATLANTIC BLVD., FT. LAUDERDALE, FL 33316

BARRACUDA (305) 538-2500
634 COLLINS AVE., MIAMI BEACH, FL 33139

THE BOWERY (305) 689-7625
4833 OKEECHOBEE BLVD., W. PALM BEACH, FL 33409

RADIO STATIONS:
WGTR 97.3
WSHE 103.5

MUSIC DEALERS:
MUSICIAN'S EXCHANGE/FT. LAUDERDALE
ALLEGRO MUSIC/MIAMI
ED'S MUSIC/MIAMI
MAIN ST. MUSIC/MIAMI
HI-SEA MUSIC/LAKE PARK

LOCAL BANDS:
NUCLEAR VALDEZ (EPIC)
SAVATAGE (ATLANTIC)
AMAZING GRACE
SAIGON KICKS

12. BALTIMORE, MD/WASHINGTON D.C.

CLUBS:
HAMMERJACKS CONCERT and NIGHTCLUB
(301) 752-3302
1101 S. HOWARD ST., BALTIMORE, MD 21227

THE BAYOU (202) 333-2898
3135 K ST., NW. WASHINGTON D.C. 20007

L'AMOUR
STUDIO 1
FRANK CARIOLA'S SUNDANCE

DEDICATED PLAYERS. MEN AND WOMEN WHO WANT TO LEARN. AT MUSIC TECH OF MINNEAPOLIS OUR STUDENTS WORK HARD. VERY HARD. WE SERVE UP TOUGH, ONE AND TWO YEAR PROGRAMS FOR GUITAR, BASS, DRUMS AND KEYBOARD. PROGRAMS DESIGNED TO PUSH STUDENTS TO THEIR ULTIMATE ABILITY. WE BELIEVE IN ONE-ON-ONE. OUR INSTRUCTORS SPEND EXTENSIVE TIME WITH EVERY STUDENT. MUSIC TECH. CALL US AT (612) 338-0175. IF YOU THINK YOU'RE READY.

MUSIC TECH
OF MINNEAPOLIS

WE'RE ACCREDITED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC.

Hammerjacks

NETWORK (202) 484-0917
480 L'ENFENT PLAZA, WASHINGTON D.C. 20024

930 CLUB (202) 638-2008
930 F ST., NW WASHINGTON D.C. 20004

RADIO STATIONS:
WCXR 105.9
WHFS 99.1
WIYY 97.9
WWDC 101.1

MUSIC DEALERS:
MASTER MUSIC/BALTIMORE, MD
MUSIC & ARTS CENTER/BALTIMORE, MD
VENEMAN MUSIC/BALTIMORE, MD
GORDON MILLER MUSIC/TOWSON, MD
HOT LICKS MUSIC/WALDORF, MD
WASHINGTON MUSIC/WASHINGTON D.C.

LOCAL BANDS:
JOAN JETT (EPIC)/BALTIMORE
KIX (ATLANTIC)/BALTIMORE
WRATHSCHILD AMERICA (ATLANTIC)/
WASHINGTON D.C.
MICHAEL FATH(RED)/WASHINGTON D.C.

13. PHOENIX, AZ

CLUBS:
THE MASON JAR (602) 956-6271
2303 E. INDIAN SCHOOL RD., PHOENIX, AZ 85016

ROCKERS (602) 278-6366
3850 W. INDIAN SCHOOL RD., PHOENIX, AZ 85019

TUCSON GARDENS (602) 624-3456
*Recently reopened as a Country & Western club.
3249 E. LINDEN ST., TUCSON, AZ 85716

RADIO STATIONS:
KLPX 96.1
KUPD 97.9

MUSIC DEALERS:
AURORA MUSIC
BIZARRE GUITARS
BOOGIE MUSIC
THE GUITAR SHOP
MILANO MUSIC

LOCAL BANDS:
THE LYNCH MOB

14. ORLANDO, FL

CLUBS:
SWEENEY'S PLUS 3 (407) 273-9600
1159 E. COLONIAL DRIVE, ORLANDO, FL 32817

VISAGE (407) 298-2349
6341 N. ORANGE BLOSSOM TRAIL, ORLANDO, FL 32810

THE ROCKIT (813) 879-3699
5016 N. DALE MABRY HWY, TAMPA, FL 33614

RADIO STATIONS:
WDIZ 100.3
WHTQ 96.5

MUSIC DEALERS:
NATURAL MUSIC CENTER/ORLANDO
THOROUGHBREAD MUSIC/TAMPA
ABNEY'S MUSIC/ALTAMONTE SPRINGS
ACE MUSIC/MAITLAND
FLORIDA DISCOUNT MUSIC/MELBOURNE

LOCAL BANDS:
MOLLY HATCHET (CAPITOL)
SHADOWLAND (GEFFEN)/TAMPA

15. CLEVELAND, OH

CLUBS:

Agora AKRON

AGORA AKRON (216) 929-7123
4193 AKRON-CLEVELAND RD. (RT. 8)
CUYAHOGA FALLS, OH 44223

PEABODY'S DOWNUNDER (216) 241-2451
1059 OLD RIVER RD., CLEVELAND, OH 44113

JB'S I (216) 678-2774
244 N. WATER ST., KENT, OH 44240

RADIO STATIONS:
WMMS 100.7
WNCX 98.5
WONE 97.5

MUSIC DEALERS:
L'ENTINES MUSIC
MIDWAY MUSIC
SAM'S MUSIC
AKRON MUSIC/AKRON
SAM'S MUSIC/AKRON
MUSIC CITY MUSIC/NORTH OLMSTEAD

LOCAL BANDS:
NINE INCH NAILS (TVT)
SHOK PARIS (IRS)
KIDD WICKED
LIQUOR SWEET

16. SEATTLE, WA

CLUBS:
DOC MAYNARDS (206) 682-4649
610 1ST AVE., SEATTLE, WA 98104

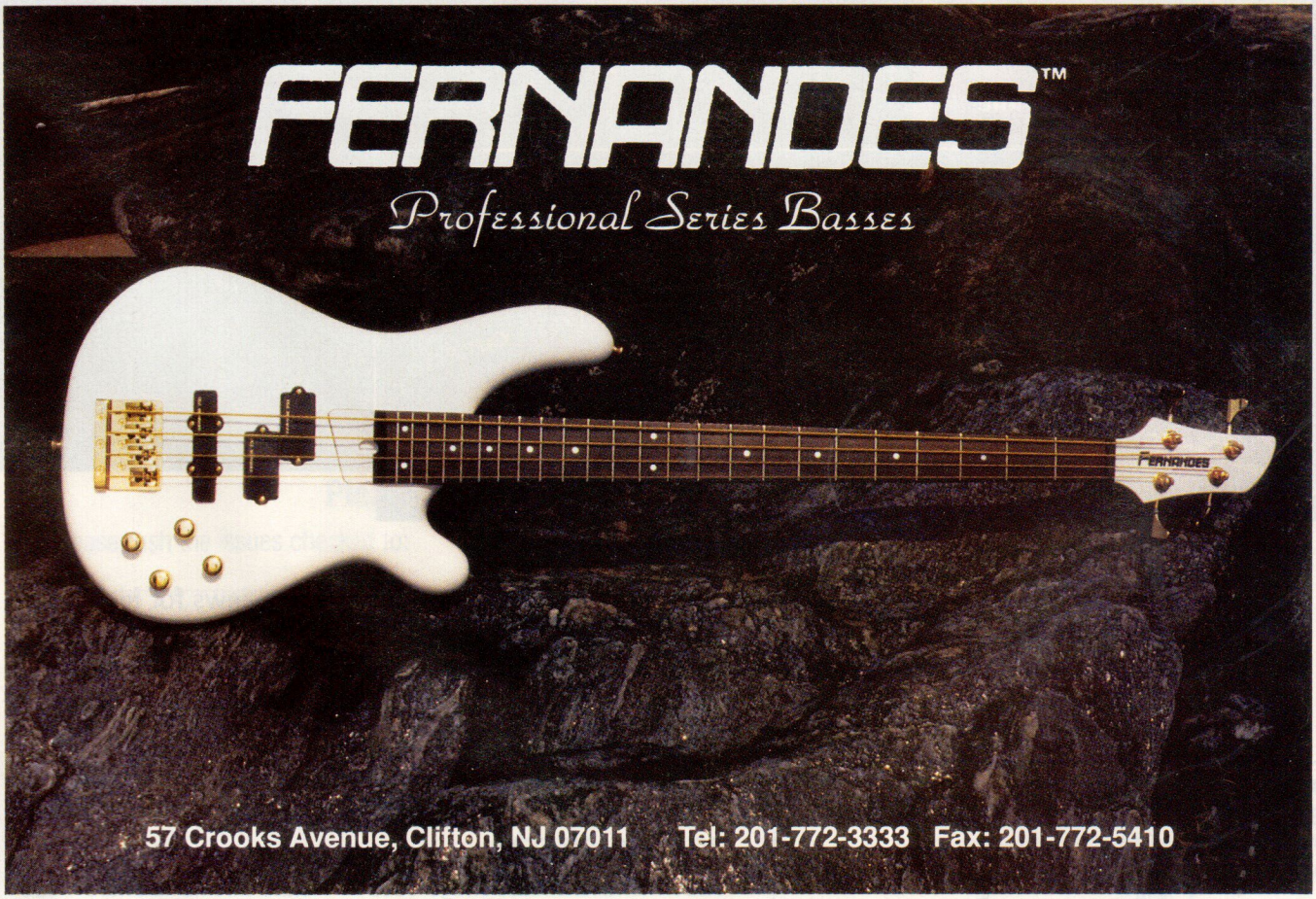
JAZZ ALLEY (206) 441-9729
6N LENORA ST., SEATTLE, WA 98121

LEGENDS (206) 627-4290
1302 FAWCETT AVE. TACOMA, WA 98402

99 CLUB (206) 242-9999
15221 PACIFIC HWY S., SEATTLE, WA 98188

PARKERS (206) 542-9491
17001 AURORA AVE. N., SEATTLE, WA 98133

RADIO STATIONS:
KXRX 96.5
KISW 99.9
KCMU 90.3



SLEIGHT OF HAND

"There is a solid quality feel with Carvin neck through body guitars... The X220 is incredible."
—Guy Mann - Dude

CARVIN

*THE **DIRECT** ADVANTAGE™*
For more information or to order, call:
toll free: (800) 854-2235

Send me Carvin's FREE catalogs:

❑ GUITARS ❑ GUITAR AMPS ❑ PRO SOUND ❑ $1 For Rush 1ST class

Name_____

Address_____

City_____ State_____ Zip_____

Send to:GM-20 1155 Industrial Ave., Escondido, CA 92025

Hollywood Showroom: 7414 Sunset Blvd. (213)851-4200

Guy Mann-Dude is receiving rave reviews for his performance on the album "Sleight of Hand"— and the X220 fits perfectly into his aggressive style.

Carvin guitars are handcrafted with super fast necks and hot M22 humbucking pickups. At Carvin, you also have the privilege of choosing from an extensive list of options allowing you to create your own custom guitar at an affordable price.

X220 with tune-o-matic bridge	$569	Black chrome hardware	$20
X220C with Carvin Floyd Rose	$669	French fit hardshell case	$70
Lefthand model (no extra charge)			

MUSIC DEALERS:
AMERICAN MUSIC
LEE'S MUSIC
SEATTLE MUSIC
BAND AID MUSIC/MILL CREEK

LOCAL BANDS:
FIFTH ANGEL (EPIC)
HEART (CAPITOL)
QUEENSRYCHE (EMI-AMERICA)
SOUNDGARDEN (A&M)

17. LOUISVILLE, KY

CLUBS:
PHOENIX HILL TAVERN (502) 589-4957
644 BAXTER AVE., LOUISVILLE, KY 40204

"The Toy Tiger LOUNGE"

TOY TIGER (502) 456-1137
3300 BARDSTOWN RD., LOUISVILLE, KY 40218

RADIO STATIONS:
WLRS 102.3
WQMF 95.7

MUSIC DEALERS:
DIXIE MUSIC
MOM'S MUSIC
MUSIC WAREHOUSE

LOCAL BANDS:
THE BOYS
FIRE DEPARTMENT

18. SAN DIEGO, CA

CLUBS:

The Bacchanal
San Diego's Showcase Theater

BACCHANAL (619) 560-8022
8022 CLAIREMONT MESA BLVD.,
SAN DIEGO, CA 92111

MONY MONY'S (619) 223-5596
3595 SPORTS ARENA BLVD.,
SAN DIEGO, CA 92110

BELLY UP TAVERN (619) 481-9022
143 CEDROS AVE., SOLANA BEACH, CA 92075

RADIO STATIONS:
KGB 101.5
KGMG 102.1
XTRA 91.1

MUSIC DEALERS:
GUITAR CENTER
GUITAR TRADER
RICK HUNT MUSIC

LOCAL BANDS:
JAKE E. LEE/BADLANDS (ATLANTIC)

19. LOS ANGELES, CA

CLUBS:
THE COCONUT TEASZER (213) 654-4773
8117 W. SUNSET BLVD, LOS ANGELES, CA 90046

GAZZARRI'S (213) 273-6606
9039 SUNSET BLVD., WEST HOLLYWOOD, CA 90069

THE ROXY THEATRE (213) 276-2222
9009 SUNSET BLVD., WEST HOLLYWOOD, CA 90069

WHISKEY A GO GO (213) 652-4202
8901 SUNSET BLVD., WEST HOLLYWOOD, CA 90069

RADIO STATIONS:
KLOS 95.5
KLSX 97.1
KNAC 105.5
KROQ 106.7

MUSIC DEALERS:
GUITAR CENTER/ HOLLYWOOD
NADINE'S/ HOLLYWOOD
WALDO'S/ HOLLYWOOD
WEST L.A. MUSIC/ HOLLYWOOD
JOHN WALTRIP'S MUSIC/ ARCADIA

LOCAL BANDS:
BLOC (A&M)
BONNIE RAITT (CAPITOL)
GREAT WHITE (CAPITOL)
KILLS FOR THRILLS (MCA)
LOVE/HATE (CBS)
GUY MANN-DUDE (MCA)
MEGADETH (CAPITOL)
MICHAEL PENN (RCA)
MR. BIG (ATLANTIC)
OINGO BOINGO (MCA)
POISON (CAPITOL)
PRETTY BOY FLOYD (MCA)
SHARK ISLAND (EPIC)
WASP (CAPITOL)
JENNIFER BATTEN

20. ST. LOUIS, MO

CLUBS:
FURST ROCK (314) 231-3538
CLUB: 214 MORGAN ST, ST. LOUIS
MAIL: 718 N. 3RD ST., SUITE 204,
ST. LOUIS, MO 63102

MISSISSIPPI NIGHTS (314) 421-0298
914 NORTH FIRST ST., ST. LOUIS, MO 63102

STAGES (618) 874-4900
550 N. HWY 203, E. ST. LOUIS, MO 62201

RADIO STATIONS:
KSHE 94.7

MUSIC DEALERS:
McMURRAY MUSIC
MOZINGO STREET MUSIC
ST. CHARLES GUITAR EXCHANGE
TOWER GROVE MUSIC

LOCAL BANDS:
CHEAP TRICK (EPIC)
PM (WARNER BROS)
BROKEN TOYS
UNCLE TUPELOS

RIFF-GRIP™

ULTIMATE HAND & FINGER EXERCISER!

Essential for guitarists, pianists and musicians.

Quickly develops: strength, speed, dexterity, coordination and endurance.

Complete workout for each individual finger, and for hands, wrists and forearms.

Beginners will quickly leap months ahead!

Pros easily warm-up anytime, anywhere.

Unique palm bar adapts to every hand position!

Pocket size and durable for lifetime use.

EXERCISE EACH INDIVIDUAL FINGER

For the retail store nearest you call: 800-752-0164
Sugg. Ret. Price $9.95 Dealer inquiries welcome!

RIFF-GRIP™ by GRIP-MASTER™ IMC PRODUCTS CORP.
P.O. Box 32, Westbury, N.Y. 11590 Tel: 800-752-0164 Fax: 516-997-5142

Your for THE SOUND

INTRODUCING THE NEW JCM 900 SERIES

HI GAIN MASTER VOLUME AND HI GAIN DUAL REVERB AMPS.

That elusive sound. You've been looking for it since you first started playing. You've tried everything to get it — changed guitars, installed new pickups, added effects pedals and racks. And the search goes on.

The latest rage: Modifying Marshalls in an attempt to get that one killer guitar sound. Eventually you discover modding isn't the answer either.

Putting your fingers on The Sound.

Everytime you play, you're really asking your amp to come through for you — to respond to your touch with something special. A sound with the projection to reach the audience and the presence to touch their emotions. You need massive tone, radical gain, *true character.*

The new JCM 900 Series represents two different views on all-tube amps designed to give you much more than maximum gain.

One is for the ultimate in straight-ahead rock playing and the other is for maximum tonal range. Both deliver an unprecedented spectrum of clean, crunch and distortion tones without sacrificing any of the legendary Marshall sound.

If you've ever played a Marshall you know what we're talking about. It's a sound experience that's difficult to describe but you know it the minute you hear it. That bottom. That *authority.* All the JCM 900s have it like never before — but now you can get it at all volume settings.

Gain without pain.

The Hi Gain Master Volume MKIII is designed for pure power freaks whose playing demands *intense, yet usable* distortion. Its special Gain Sensitivity control actually goes from 10 to 20 (no joke, they're not just numbers) for a range that goes from dense to dangerous.

Start with low gain for clean, powerful tube sounds. Increase the sensitivity and boost the gain for fat, crunchy rhythms. Crank it all the way up for screaming metal leads. Without the need for external distortion or overdrive. At any setting, it responds to your guitar's volume control (think about that). And, dual switchable master volumes give you two levels of the tones you choose.

© 1990 Korg USA.

search has finally ended.

From the immaculate to the filthy.

Two channel amps have always been a compromise. You set up your first channel so it sounds good, then you lose it when you adjust the second channel. Sound familiar?

We set out to give you *two* channels that sound exactly the way you want them, with an extraordinary amount of gain, volume and tone control. The Hi Gain Dual Reverb lets you switch from big, warm clean sounds (you've got to hear it to believe it) to screaming, silky leads and everything in between. The reverb is natural and spacious and it's separately adjustable on each channel. It's the most versatile sounding guitar amp we've ever built.

Making the sounds you play work.

For the best interface with external processors, Marshall incorporated some of the most sophisticated effects routing circuitry found in any guitar amp. And more. A recording-compensated Line Out. Newly developed output protection circuitry. Plus an innovative feature that lets you switch between full or half-power for optimum Marshall *push* in different sized rooms. And our classic cabinets have been redesigned for the JCM 900 Series. Now they are stereo capable and include switchable impedance for full power with all types of power amps.

The best part: Marshall Sound.

With all the hype surrounding guitar amplifiers over the past few years, no one has ever come up with more character than the legendary Marshall *valve* (tube) amp. We think our JCM 900 amps represent a major technical advance for all guitarists. You'll hear the difference the moment you plug in. Because it's not just something you hear. It's something you *feel*.

The all new JCM 900s. Your sound, like you've never heard it before.

Marshall

For a free copy of the Marshall catalog, send $2.00 for postage and handling to: Dept. C Marshall USA, 89 Frost St., Westbury, NY 11590.

1. "Way Cool Jr." from *Reach for the Sky*, by Ratt/Atlantic

JASON: I think Ratt's a great band, believe it or not. They're real simple. I think some people try to play complicated but can't do it. People are more impressed by that. These guys play simple—what they can do. Great tone. Warren DiMartini has a great feel. The snare sounds great. I like the production. I can hear everything—it's slamming, it's rocking. The snare is hitting me in the face. The guitar has a wonderful tone. That's the tone I like to play with. I love the groove. I love the horns, the slide guitar. Believe it or not, I love that R&B feel. There's not a lot of that on my records; it's mostly classical stuff. Hearing Greg Howe, I love that kind of stuff. But there's something about weird time and classical ideas that's really attractive. That's why I play it. I'm heavily into this. It may not be the most complicated guitar, but I'm into it. The solo sounded great. He didn't play anything cheesy or try to play what he couldn't do. He's got a great feel.

2. "Hey Joe" from *Winterland*, by Jimi Hendrix/Rycodisc

JASON: It's a classic. Jimi has the feel and he did it years and years ago. I don't think anyone has the feel that he has, even though he made mistakes sometimes and I personally don't like everything he played. He wasn't an influence on me, but his feel and his whole vibe were so cool. Someone who has really cool feel and kind of reminds me of Hendrix is Jeff Healey. He has amazing tone. Hendrix's vibrato was great, but Clapton was more of an influence for me. I was into Clapton for the longest time. I was kind of a sheltered kid when I was little. I only listened to Bob Dylan. Once I got someone I liked, I wouldn't listen to anyone else. Then I heard Clapton. Now I listen to everything. This solo wasn't perfect, sloppy notes all over the place, overbends, but it never matters with him. Those are technical things that really don't matter. I wouldn't listen to this on purpose. I know it's great, but it wouldn't be something that I'd put on.

3. "Superstitious" from *Out of this World*, by Europe/Epic

JASON: I hate when people guess, but is this Europe? This is really cool. I like the snare, the guitar tone is great, the vocals are cool. The guitar solo has a great feel, a little speed. It fits the song. The vibrato was nice. It didn't stop the tempo. It's not exactly what I would listen to on purpose, but I can respect it. It takes a lot to do that kind of stuff. I'd like to do that kind of stuff. On my solo record there's a lot of slow stuff.

4. "Dr. Feelgood" *from Dr.* Feelgood by Motley Crue/Elektra

JASON: Too cool. In the band I'm in now, they all make fun of Motley Crue. For me, they are too tough not to like. Mars' tone is so cool. He is laughing at all the speed demons without money. He is not necessarily good. But he's doing something right. His attitude is there more than any musical thing. His playing is his attitude. He doesn't seem to respect music, but who cares? He has respect for rock 'n' roll.

5. "Hideaway" from *John Mayall's Bluesbreakers featuring Eric Clapton*, by John Mayall/London

JASON: This guy sounds like more of an old player. He's probably a groundbreaker and I'm being real young, which I am. It doesn't do anything for me. It's just blues licks that are played fairly decently. It's funny when people say they've learned on the streets. People think that's more impressive than playing something else. This guy is great for what he's doing, but I don't like this kind of thing. I like Roy Buchanan. I like Jeff Healy and Stevie Ray Vaughan.

That's Clapton with Bluesbreakers

You're kidding. Eric Clapton was my first lead guitar influence. I started listening from his solo stuff. I heard the Cream stuff and all that, but for me he got great when he started his solo stuff. My favorite thing he's ever done is "Further on up the Road," with the Band. That *Last Waltz* album, with Robbie Robertson and Eric, is why I play lead guitar. I'm embarrassed, but I didn't like this cut.

6. "The Enigmatic" from *Not of This Earth*, by Joe Satriani/Relativity.

JASON: That was Satriani, of course, who is a master guitarist. He's got wonderful feel. He's a guy who can play fast and slow. I don't like his rhythm section. This tune struck me as great. It's weird, it's trying something different. If someone tries something different, even if I don't particularly like it, I respect the guy in a big way. The best thing I think he's done is his first Ep. It doesn't have any drums on it. I think his rhythm section sounds too generic. He plays bass and uses a drum machine, which to me is a little inhuman, but his guitar playing makes up for it for the most part. On the first thing, he doesn't have anything but guitars. The noises he makes on that I think are the best he's done. Satriani is unquestionably great. I like this because it's weird. The solo is hilarious, and I think humor in music is a great thing.

Trying to learn a hot riff?
Give it a *S-T-R-E-T-C-H!*

DIGITAL SLO-MO digitizes any audio signal (from C.D., record, tape, etc.), stores it in memory, and lets you play it back at full to 1/6 speed *WITHOUT CHANGING THE PITCH!*

- Auto-repeat for hands free looping
- Microprocessor controlled
- Simple hook up to RCA type jacks
- Easy to use
- Self contained (power supply included)
- One year warranty

Model EX4961 **$189.95***

Made in U.S.A.

To order, or for more information write:

APPLIED DIGITAL

P.O. Box 2105 Canoga Park, CA 91306
Phone or Fax: (818) 709-7855
Check, Money Order or C.O.D. accepted
Dealer Inquiries Welcome
*Shipping included on domestic orders
CA residents add 6¾% sales tax

FREE! Win This *Signature Series* Guitar Rig, Valued at $11,320.00

The *Signature Series* FREEBEE #11 is a no-strings attached drawing for an incredible custom Guitar Rig, typical of that used by professional musicians everywhere. This is THE COMPLETE GUITAR RIG representing the real world, *i.e.,* products picked to optimize your performance and creative needs. Each participating product complements the other resulting in a comprehensive system of the best components available.

TO ENTER: Type or print your name, address and phone number on a postcard and mail to: *Signature Series* FREEBEE #11, 309 Santa Monica Blvd., Suite 204-4, Santa Monica, CA 90401. One entry per person, postmarked before June 30, 1990. Multiple entries will be disqualified.

RIVERA 4 × 12 Speaker Enclosure for a solid wall of sound.

Electro-Voice Ev a MARK IV company

The **EVM-12L Series II** — The standard for high powered guitar speakers. Played clean or overdriven, the **12L** delivers 200 watts of long term power, providing brilliant highs and warm lows.

ESP

For more information on **ESP George Lynch Series Instruments** and the complete line of ESP electric guitars and basses, send $3.00 to: ESP, Dept. S, 170 W. 48 St., 3rd Floor, NY, NY 10036.

The world's finest studio and performing guitarists depend on **S.I.T. Strings** for great sound and tuning stability. Win a year's supply and put the professional quality of POWER WOUND STRINGS through your system.

soldano
CUSTOM AMPLIFICATION

100w Super Lead OverDrive — The ultimate guitar amplifier. This hand built all-tube amp features a switchable dual preamp to provide maximum tone from mild to wild. Solando — the only amps that really ***DO*** go to **ELEVEN!**

JAN-AL

Jan-Al Cases is the supplier to major dealers and groups. We offer Rhino (ATA), Ultralite and Fibre cases. Jan-Al, the affordable, professional case.

Eventide
the next step

H3000S Studio Ultra-Harmonizer,® Diatonic Pitch Shift plus four more pitch shifters and six reverb/effects, algorithms make this the most versatile and powerful effects device for serious players. 48 Steve Vai Presets (designed for Whitesnake's *Slip Of The Tongue*) included.

Hughes & Kettner

Hughes & Kettner's **Metal Shredder** delivers aggressive, driving rhythms and intense, soaring leads and definitely has the **power to cut through** live. Plus, built-in Cabinet Simulator™ works great for recording straight to tape!

REXER
When Quality Counts

REXER Wireless Systems are designed for quality-oriented, professional musicians. Quartz-locked FM receivers and variable input transmitters provide noise-free, uncolored performance without the hazards of interference.

ART

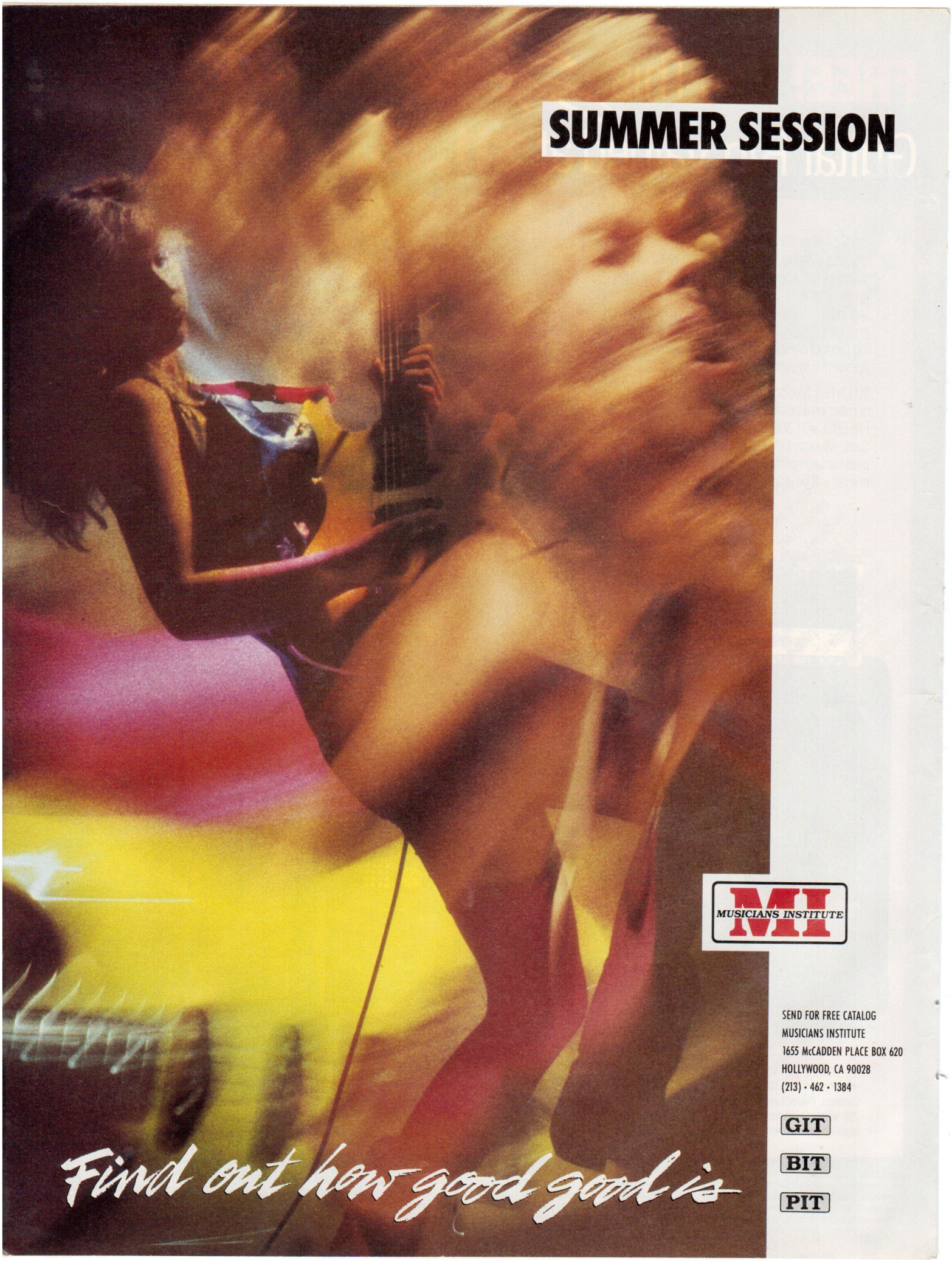
IEQ — 15 band programmable Equalizer, model 270. A single channel, 15 band programmable EQ with Smartcurve™ which can control up to 15 satellites, 128 preset locations, midi controllable and an **RS 232** interface option.

BBE™ Sound Inc.

Guitars and basses take on new realism with the **BBE 422.** Percussive and plucked sounds are clean and sharp. Chords are rich and fully-textured, each note in the chord retaining its integrity.

The drawing will take place on July 31, 1990. The winner will be drawn at random and will be notified by telephone. *Signature Series* FREEBEE #11 will ship upon receipt of the products from the participating manufacturers. (Employees of *Signature Series* FREEBEE #11, Guitar For The Practicing Musician and the participating manufacturers or their families are not eligible.) The prize is nontransferable and no substitutions are allowed other than those made necessary due to unavailability by the participating manufacturers. Should this occur, a replacement of like or equal value will be provided. This offer is void wherever prohibited by law, and is subject to all applicable federal, state and local regulations. Taxes are the sole responsibility of the winner. The winner may be required to sign and return (with 30 days notification) an affidavit of compliance with these rules and a release for use of their name and likeness for publicity without further consideration.

A Geoff Farr Agency Promotion


SUMMER SESSION
MUSICIANS INSTITUTE
MI
SEND FOR FREE CATALOG
MUSICIANS INSTITUTE
1655 McCADDEN PLACE BOX 620
HOLLYWOOD, CA 90028
(213) · 462 · 1384
GIT
BIT
PIT
Find out how good good is

Mick Ronson

SIMPLICITY

by Danny McCue

On the phone discussing business in Polygram Records' spacious new digs in mid-town Manhattan, Mick Ronson appears rock star thin and somewhat older than when anybody last saw him in these parts. But his hair—blond, shoulder-length, and styled in the impossibly perfect coif of a British rock guitarist with roots in the early seventies—is immediately familiar. In terms of body language during an interview, Ronson is quiet, except when talking about other guitarists, such as Pete Townshend or Jeff Beck, when he demonstrates on air guitar how their individual styles fed his. He speaks in cool, clipped phrases. Sitting in close quarters, I find it impossible not to picture him with his guitar slung low about his waist, the specter of David Bowie, the first front man he ever backed, blurring in the foreground.

Bill Kanerva

His partnership with Bowie began in February 1970, when an informal invitation to come down and play a radio session resulted in his becoming a member of Bowie's then back-up band, Hype. In short order, Ronson would contribute his guitar prowess to three albums, *Memory of a Free Festival*, *The Man Who Sold the World*, and *Hunky Dory*, all recently reissued on Rykodisc, the small Massachusetts-based record label. In February of 1972, two years after coming together as Hype, and for the purpose of serving the title of the upcoming *Rise and Fall of Ziggy Stardust* album, the band became the Spiders from Mars.

Bill Kanerva

It was a time when Ronson's style could be best described as rock 'n' roll primitive. Light on distortion, it was mostly loud and firmly rock-based, as opposed to the blues-based style favored by Eric Clapton and Jimmy Page. On records and in live performance, he combined the sloppy but lovable rhythm style of Keith Richards in the pre-Mick Taylor Stones, with the power chords of Townshend. As reflected on the Chuck Berry cover "Round and Round" and the cover of the Velvet Underground's "White Light/White Heat"—both included on last year's *David Bowie, Sound and Vision* collection, also from Rykodisc, Ronson's first fame came about as a result of his being a competent and solid rhythm player, who used his leads to embellish the established mood of the assembled pieces.

"Basically I was playing to the song," remembers Ronson. "That's how I thought about music and still do. Rather than just sort of endlessly play away, I always try to find a reason to play what I'm playing."

On *Ziggy Stardust*, both the album and the song, that sense of playing what's right for the song meant creating his leads, not as flash, but as sweetener. More often than not, he chose to use chords to create fills themselves, one instance being the shifts in "Ziggy Stardust," a simple A-B-A-B construction, in which quickly strummed chords serve as introductory fills, establishing a grittier and heavier sound for the B-sections of the song.

"I've always thought that the act of playing the guitar was the act of trying to make a point of playing the guitar. With David Bowie, I played that guitar for all it was worth. I was playing the thing seriously and I wasn't trying to be clever playing it. I played a lot of simple things in the interest of being direct. I mean, if you get sort of fancy and cluttered, it's kind of hard for people to pick up on. You're baffling them with science."

Utilizing a fuzz box, Ronson's approach to "Suffragette City" was to combine elements of the Who with the infectious boogie of Fats Domino. Ronson's lead, a jumble of eighth notes played on the bass strings of his guitar, served to propel the song into the next verse, rather than draw attention to the player himself. It's an approach that carries through all of his work.

Despite the success of the *Ziggy Stardust* album, and a production partnership with Bowie that would result in his co-producing Lou Reed's *Walk on the Wild Side* and Mott the Hoople's recording of Bowie's "All The Young Dudes"—thus leading to Ronson's first direct contact with singer Ian Hunter—within a

Does your ear need a tune-up?

If you're like most guitarists, your ear is running a little rough. It needs a precision tuning—*fast!*

Take this test:

Do any of these apply to you?

- ☐ I get nervous when I play in front of people.
- ☐ People say I sing and/or play out of tune.
- ☐ I try to steal "licks" from records, but the tones flash by too quickly.
- ☐ I can't figure out chord progressions without having my axe with me.
- ☐ I have all these incredible musical ideas "in my head," but I can't seem to play them without a lot of bad notes.
- ☐ It's embarrassing when I get "lost" and can't find my place.
- ☐ It takes me longer than I like to learn and memorize a new tune.
- ☐ I have difficulty singing harmony.
- ☐ It's hard for me to transpose songs to new keys.
- ☐ I improvise poorly because I can't envision what I'm about to play.
- ☐ My friends seem to enjoy music more than me because they have a better ear.
- ☐ My playing is caught in a rut that I can't seem to climb out of.

You *know* the problems.

But do you know how easily they can disappear with just a *simple ear tune-up?*

Relative Pitch is *essential* to tune up your ear, and is a *completely separate* ability from Perfect Pitch. Learn more about both on your FREE Introductory Tape—available through this offer.

© 1989 American Educational Music, Inc.

You've got a lot of talent hidden inside you. But you'll never fully tap into it until you *tune up your ear!*

Why? Because music is a HEARING art. Even with the best high-tech equipment, the bottom line in music is this: *how well you play depends on how well you hear.*

A tuned ear is a sleek performer. It gives you skill and control—the kind you need to handle the curves and rough spots with confidence.

An untuned ear is a hassle. It's like driving in a fog. It cramps your creativity and drags down your natural talent.

Most guitar players already know the value of a great ear, but don't do anything about it. Their loss is your gain.

You can join the smart players who have discovered David L. Burge's new hearing system. They've found that the difference between being tuned or untuned is *only a matter of listening!*

How to own a laser-sharp ear:

According to David L. Burge, you can tune your ear with *Relative Pitch,* your ability to judge *relationships* between tones and chords.

How important is Relative Pitch?

It's absolutely essential! Relative Pitch is what organizes the tones you hear into your own personal experience of music. Relative Pitch tells you if a chord is major, or minor, or "dominant seventh sharp five." Relative Pitch tells you if you're playing sharper or flatter than the others in your band. Relative Pitch gives you the skill to envision what you want to play. The simple truth is: Relative Pitch allows you to understand and appreciate all music.

You already have some degree of Relative Pitch. Otherwise, your ear would have stalled out long ago.

But a complete Relative Pitch tune-up is another story. How do you get it?

Just get the **Relative Pitch Ear-Training Course,™** by David L. Burge. It's loaded with precise ear-opening drills, with the answers right there on tape for you. *It's easy!* All you do is put on a cassette—*and listen!*

You'll learn to hear and recognize a complete "catalog" of chords and countless other musical sounds. David will show you the *easy* way—and the *only* way to really do it right. The more you hear, the more your abilities will multiply. Finally, you'll have the ear you've always needed to unlock your full creative potential!

Whether you are already a good listener, or the newest beginner, the **Relative Pitch Ear-Training Course™** has all the drills you need to perfectly tune your ear from ground zero. *No music reading necessary!*

Test-drive a tape—FREE!

Want a sample tape? If you'll cover shipping, we'll send your first tape *absolutely FREE (a $14.95 value)!*

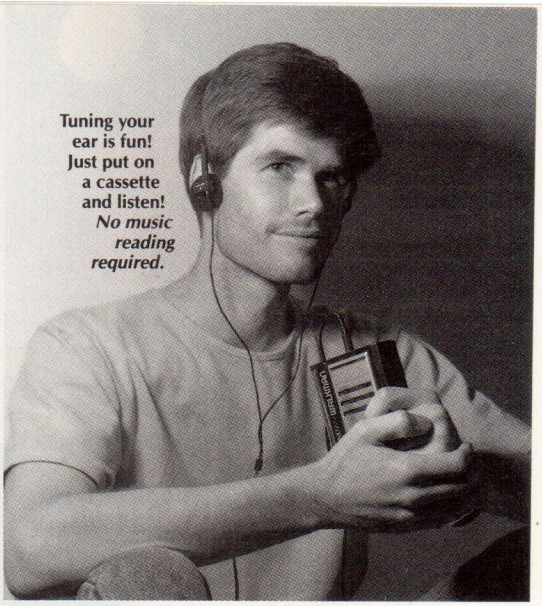
Or save extra shipping charges and start with more lessons—all covered by our **90-Day Money Back Guarantee**: Enjoy each tape at your own relaxed pace, one at a time. You'll gain a lightening fast ear with each lesson or simply return all unopened tapes within 90 days for a FULL REFUND! There's no risk—*you keep only the tapes you actually use!*

Remember: *A great ear is worth more to your music than the most expensive equipment you could ever buy!*

Don't waste your ear! Order your **Relative Pitch Ear-Training Course™**—and tune up for life!

Do it NOW!

(See review of this Course in *Guitar Player* Magazine, March '88, p. 149. For all musicians/instruments.)



Tuning your ear is fun! Just put on a cassette and listen! *No music reading required.*

THE RELATIVE PITCH EAR-TRAINING COURSE™ by David L. Burge.

Complete course is composed of twenty 90-minute cassettes plus FREE Introductory tape. Guaranteed to repair all major and minor ear problems.

Tune your ear *for life!*
Order your tapes *NOW!*

Call 24 hours and charge your Visa/MasterCard:

(515) 472-3100

☑ FREE TAPE

90-Minute Introductory Tape with Lesson 1 (FREE; include $4 *for shipping* if ordered alone) A $14.95 value!

☐ Yes, I want a total ear tune-up! Send me the following **Relative Pitch Ear-Training Course™** tapes with the full **90-Day Money Back Guarantee** described in this ad:

IMPORTANT: You will be tuning your ear with special Relative Pitch listening techniques. So whether you are beginning or advanced, you must *start with Level 1* and hear each Lesson in its *proper sequence* to gain the laser-sharp listening skills we've promised you.

8 Lessons/Four 90-minute audio cassettes per Level

☐ **Level 1 Tapes $45** ☐ **Level 4 Tapes $45**
☐ **Level 2 Tapes $45** ☐ **Level 5 Tapes $45**
☐ **Level 3 Tapes $45**

☐ **COMPLETE COURSE**
All 5 tape Levels *only* $198*
* That's less than $5/Lesson for personal ear-training instruction from David L. Burge!

☐ ***FREE BONUS** (for a limited time)!*
I'm ordering two or more tape levels. Please send me David's **Relative Pitch "Help Me" Tape™** at *no extra charge!*

Add $4 shipping **Total Enclosed:** $ _____
Make check or money order payable to: **American Educational Music.**

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

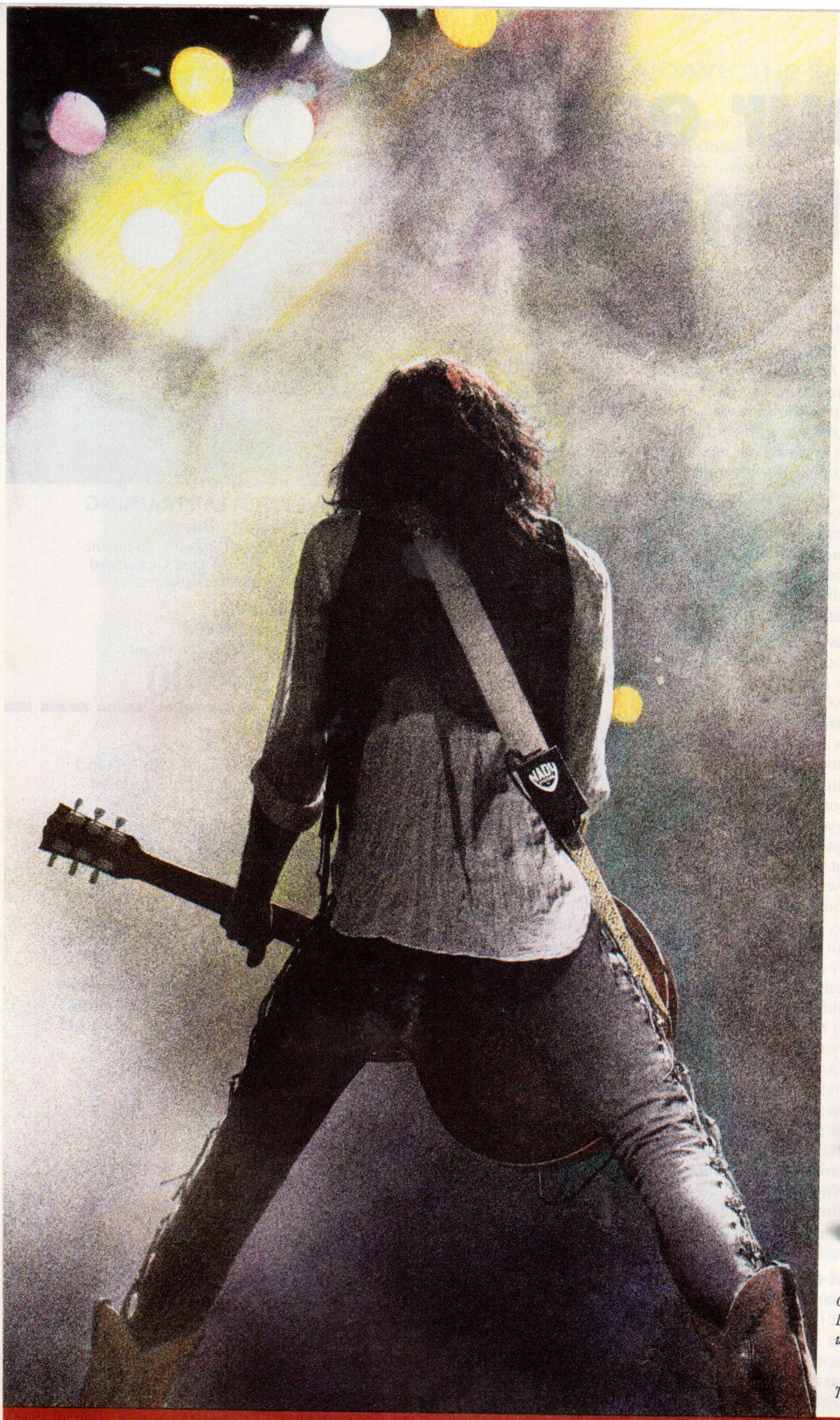
Please allow 3-5 weeks for delivery. For 1 week delivery from our studio, add $2 and write *"RUSH!"* on your envelope. Canadians may remit bank or postal money order in U.S. dollars. Shipping for foreign orders *except Canada:* $10/Level or $35 for Complete Course. Iowa residents add 4% tax.

☐ I'd prefer to charge my Visa/MasterCard:

CARD # _____

EXP. DATE _____ SIGNATURE _____

Send to: **American Educational Music**
Music Resources Building, Dept. H72
1106 E. Burlington, Fairfield, IA 52556



You name the group—chances are they're running several channels of Nady Wireless on stage. These are the guys who can afford any wireless they want. Fact is, they insist on Nady.

So should you. For the same reasons. In a side-by-side comparison, no other wireless is as quiet (we're 20 dB below the competition), or sounds as good. Thanks to our patented noise-reduction circuitry.

And the Nady transmission link is the most dependable you can get. We have more experience with working bands than all of our competitors combined. Nine out of ten superstars rely on Nady Wireless—this was true a decade ago, and it's true today. Our cutting edge technology and unrivaled quality keep Nady customers loyal.

Choose Nady, just as the greats do.

Because the road to the top is a little smoother with Nady Wireless behind you.

Go for a hands on demo at your Nady Dealer. Or write us for more information. Nady Systems, Inc., 1145 65th St., Oakland, CA 94608.

Choose a Nady 650 VHF for super features in a mid-priced Diversity Wireless System. Hand-held Transmitter available with most popular elements.

The Nady Instrument Transmitter is a familiar sight on stage.

Nady. The Wireless behind the greats.

NADY SYSTEMS INC

© 1989 Nady Systems, Inc.

year Bowie would disband the Spiders from Mars. Joining Mott the Hoople himself after Ariel Bender left the band, Ronson appeared on one single, "Saturday Gigs," before Mott itself disbanded—albeit temporarily. This would begin his on-again, off-again, fifteen year partnership with Hunter. But did moving from the flamboyant Bowie to the more soft-spoken Hunter require any great change on his part as a guitar player?

"No," says Ronson, "same guitar player, y'know. I just try to play guitar to what the song is. I try to look for good hooklines on the guitar, things that people remember. That's why I like George Harrison—because those solos he did with the Beatles were some of the best solos I ever heard. They were the type of things you could whistle as you walked down the street. In those days, the solo was as important as the song—even when it wasn't a solo, when it was a hookline in a chorus, you remembered the guitar lines and guitar parts, and that, to me, is great. That's how one should approach playing the guitar. I try to play it so that people go, 'Oh, wow, isn't that great,' and yet it's simple."

Out of that philosophy grew "Once Bitten, Twice Shy," the Hunter-Ronson penned grand treatise on rock 'n' roll as life, art, sex, and religion, a cover of which, by Great White, recently cracked the top five on the U.S. singles chart. "That one was written in my apartment in London," says Ronson. "When Ian had started talking about doing his first solo album. We just sort of switched on a drum machine; we were sitting around playing, and just came up with the chorus. After that, the rest was written right quick."

The song opens with a simple, steady shuffle, a la Chuck Berry, catchy not flashy, with the arrangement slowly building excitement with each additional layer of guitar. The solo, as captured on the original recording, restates the brazen attitude of the verses, while punctuating a by-then stomping beat. "More often than not," Ronson says, "some of the things that happen instantly are the most catchy."

Although the original Hunter-Ronson band would successfully complete the *Ian Hunter* album, among whose other highlights are "3,000 Miles from Home," on which Ronson's acoustic work represents something of an artistic middle ground between the Stones "As Tears Go By" and Guns N' Roses "Patience," the band would stay together less than a year—leaving Ronson free to pursue other projects, namely a solo career of his own, a tour with Van Morrison, and another as a member of Bob Dylan's Rolling Thunder Revue. The ever-present tapes that circulate when an artist

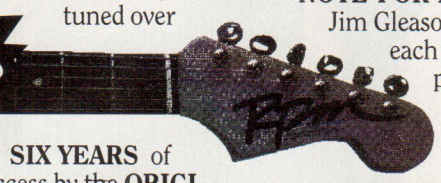
VAN HALEN • PAGE • VAI • SATRIANI • LYNCH • HENDRIX • RHOADS • AND MANY MORE!

Learn Your Favorite Guitar Parts with the Original Note•For•Note™ Tapes

The Ultimate in Rock Guitar Transcriptions! Accurate & Complete

Incredibly accurate solos, rhythms, and fills, over 300 songs by over 70 artists, fine tuned over an 80-page manual (19 pages instruction, 61 pages **blank** tab & staves).

Now with FRET NUMBERS



NOTE-FOR-NOTE™ Solo Tapes: Jim Gleason plays and describes each note by string, fret, position, letter name & any special techniques. Now includes fret numbers. $17.50.

SIX YEARS of success by the **ORIGINATORS** of audio guitar transcriptions. On **NOTE-FOR-NOTE™** Guitar audio-cassette tapes you hear each phrase played exactly like the original, then each note played one-by-one with a detailed verbal description. No music reading! You get right to the fingering. These tapes include approximately 2-5 hours of lessons, real time tape recording, &

NOTE-FOR-NOTE™ Rhythm & Fills Tapes: Jim Gleason describes everything the guitarist plays except the solo. Also with fret numbers. $21.

RPM *Rock Performance Music*

Partial List of Titles

Call for a complete catalog! 1-800-678-FRET *9AM - 6PM, Pacific Standard Time*

CLAPTON: TAPE 115 SOLO RHYTHM
Crossroads, Sunshine Of Your Love, Hideaway, Cocaine, White Room, Layla, Badge, While My Guitar Gently Weeps

SATRIANI: TAPE 120 SOLO RHYTHM
Flying In A Blue Dream, The Mystical Potato Head Thing, One Big Rush, Back To Shalla-Bal, The Forgotten (Part 2), Into The Light

SATRIANI: TAPE 110 SOLO RHYTHM
Surfing with the Alien, Ice 9, Crushing Day, Always with Me Always with You, Satch Boogie, Circles

VAI: TAPE 105 SOLO RHYTHM
Yankee Rose, Shy Boy, Goin' Crazy, Bump & Grind, Knucklebones, Just Like Paradise, Bottom Line, Hot Dog&a Shake, Eugene's Trick Bag (Crossroads)

MR. BIG/WHITE LION: 119 SOLO RHYTHM
Addicted to that Rush, Wind Me Up, Blame It On My Youth, Big Love, Anything for You, Wait, Little Fighter, Baby Be Mine, Living On the Edge, Let's Get Crazy

LYNCH: TAPE 111 SOLO RHYTHM
Mr. Scary, Kiss of Death, Dream Warriors, Unchain the Night, In My dreams, Into the Fire, Tooth and Nail, Alone Again

VAN HALEN: TAPE 101 SOLO RHYTHM
Eruption, Runnin' with the Devil, You Really Got Me,Ain't Talkin' 'Bout Live, I'm the One, Feel Your LoveTonight, Little Dreamer, Ice Cream Man, On Fire

VAN HALEN: TAPE 102 SOLO RHYTHM
Spanish Fly, Cathedral, You're No Good, Dance The Night Away, Somebody Get Me A Doctor, Bottoms Up!, Outta Love Again, DOA, Women in Love, Beautiful Girls

VAN HALEN: TAPE 103 SOLO RHYTHM
Good Enough, Why Can't this Be Love, Summer Nights, Best of Both World, Meanstreet, Unchained, Little Guitars Intro, Little Guitars

VAN HALEN: TAPE 104 SOLO RHYTHM
5150, Jump, Panama, Top Jimmy, Drop Dead Legs, Hot For Teacher, Girl Gone Bad

HENDRIX: TAPE 114 SOLO RHYTHM
Purple Haze, All Along the Watchtower, Foxy Lady, Voodoo Chile (Slight Return), The Wind Cries Mary, Castles Made of Sand, Little Wing, Come On (Part 1), Hey Joe, Star Spangled Banner, Red House

S.R. VAUGHAN: TAPE 113 SOLO RHYTHM
Texas Flood, Love Struck Baby, Pride and Joy Couldn't Stand the Weather, Scuttle Buttin', Tin Pan Alley, Rude Mood, Lenny

S.R. VAUGHAN: TAPE 118 SOLO RHYTHM
Crossfire, Tightrope, Let Me Love You Baby, Leave My Girl Alone, Travis Walk, Wall of Denial, Riviera Paradise

PAGE: TAPE 108 SOLO RHYTHM
Good Times Bad Times, Dazed & Confused, Communication Breakdown, Heartbreaker, Since I've Been Loving You, Black Dog, Rock & Roll, Moby Dick, Stairway To Heaven

PAGE: TAPE 109 SOLO RHYTHM
The Song Remains the Same, Rain Song, Over the Hills & Far Away, Custard Pie, The Rover, Ten Years Gone, Achille's Last Stand, Nobody's Fault But Mine

50'S/60'S ROCK: TAPE 116 SOLO RHYTHM
Johnny B. Goode, Roll Over Beethoven, Honky Tonk Pt. 1, Memphis, Guitar Boogie Shuffle, Rock Around Clock, Hound Dog, Rock This Town, Stray Cat Strut

SOLO TAPES $17.50 RHYTHM TAPES $21 *Includes tape set & manual*

TOTAL TAPES — FREE 4TH CLASS MAIL INSIDE U.S.!

SOLO TAPE # | | | | | | | |
RHYTHM TAPE # | | | | | | | |

X $17 .50 = ____
X $21 = ____
CALIF RES. ADD 7% TAX ____
AMOUNT ENCLOSED ____

FOREIGN ORDERS shipped air mail (allow 2-6 wks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Foreign countries add $4 per Tape.

Name _____

Address _____ Phone _____

City, State, Zip _____

Send check or money order payable to:
ROCK PERFORMANCE
Dept. G, P.O. Box 4
Alameda, CA 94501-0304.
Call for **COD** or charge it by phone...

VISA MasterCard AMERICAN EXPRESS

Mail in order form or CALL 1-800-678-FRET *9AM - 6PM, PST*

In England Call 0706-524483. In W. Germany Call 040-823592. In Canada Call (415)769-7150. In Scandanavia Call 26-10058. In Australia Call 02-665-0250 or 02-231-4973

is of Dylan's stature reveal Ronson's tenure, one of blending in, often slightly behind the beat, with his American partner's country honk. He steps forward on most of the available recordings only twice, supplying tasteful and emotionally expressive riffs for "I Shall Be Released" and revealing a propensity to wail in the upper register when "A Hard Rain's Gonna Fall" was done as a blues.

"I didn't know any of the Dylan material," says Ronson of the Rolling Thunder tour, "so I was kind of lost for a while. But it was great figuring it out. It was a circus and Dylan was funny, too, because he changes things right in the middle of playing. He'll change key or play the bridge a bit longer than it's supposed to be—I loved it when he did that." Playing with Dylan, Ronson feels, bore out the adage that, "You've got to listen and you've got to watch," if you're going to survive as a sideman.

Teamed with Hunter again in 1979, this time along with members of the E-Street Band and singer Ellen Foley (from Meatloaf's *Bat out of Hell*), the resulting album was called *You're Never Alone with a Schizophrenic*. As he had by now completed a decade of working with prominent front men—from Bowie to Hunter to Dylan and then back to Hunter again—all the while maintaining his own somewhat high profile, Ronson seems to have naturally stumbled upon the key to the ideal relationship between a singer and a guitarist. "Well, yeah, when Ian stops singing, I start playing," he deadpans. "And when I stop playing, Ian sings."

"Cleveland Rocks" is the song most people remember from the album. It was originally recorded by Hunter with another band, called "England Rocks;" a live version, recorded at L.A.'s Roxy and featuring Ronson, was on Hunter's live album, *Welcome to the Club* in 1981, and on the *Light of Day* movie soundtrack as well, making it perhaps his most famous song of the 1980s. The song itself, as befitting a Hunter-Ronson original, is straightforward; a fanfare of chords dissolving into a tasteful feedback and long bends, hitting hard. It's a song built on lots of foundation bedrock, little in the way of excessive frills or fills. "I feel if you're going to play chords, hit the guitar; I mean, you see a lot of guitarists who hit the chord, but it's sort of nice—bing! I think, what's that about? If you're going to play rock music, hit the chord; don't tickle about with it. I got that from Pete Townshend, who, to me, is the best rhythm guitarist in the world, a great chord player, wonderful stuff. Growing up, it was like, 'See how he plays guitar? Well, that's how you play chords.'"

During this period, Ronson also ap-

peared on John Cougar Mellencamp's breakthrough single, "Jack and Diane." "I was helping with the arrangement of the song, and (mimics the acoustic chordal riff that dominates the tune) I thought, that sounds good, let's put it in." Just as Ronson seemed to be on the verge of making yet another commercial go at the charts, the guitarist pulled a domestic disappearing act (although he would continue to work as a highly regarded producer in Canada). Between 1983 and 1989, Ronson claims he never touched a guitar, not once.

"What really finished it for me was, I was in the studio and a record company guy was telling us to change parts and I suddenly felt I was working at a job in the music business, and the reason I got into this business was I didn't want a 'job.' I don't want to think of it as, 'I got to go do this next bit of playing, because it's my job.' I'll only play guitar if I want to. I won't play it because somebody expects me to. That's what happened, and if I begin to feel again the way I did then, I'll put the thing down and won't play it again."

Last year's unlikely titled *Y U I Orta*, marks the return of one of the men who could be said to have paved the way for punk. Recorded at New York's Power Station, with Bernard Edwards producing, the album is a crash course in Mick Ronson's style. It is short on extended solos—with the good time-y break of "Big Time" being the most notable—and effects—a wee bit of wah-wah is pressed into use on "Cool," but much of this batch of songs relies on chords for propulsion, and short fills, played on the bass strings of Ronson's guitar, for punctuation. "Sweet Dreamer," an exercise in solo guitar variations on the old Patsy Cline country standard, is bluesy, at times dirge-like, at others triumphant. Mostly, it's simple. "I got tired of seeing all these guys on the telly playing a million notes a minute for no reason at all," he says of his return to active playing. "I thought that trend would only last a while, but it's been going on for years."

Ronson's favorite guitar is the Fender Telecaster. "Very comfortable to hold," he says, "simple controls, simple pickups." He says he's never owned a 'decent acoustic,' claiming he's done all his acoustic work, including "Jack and Diane," on a $100 Akai.

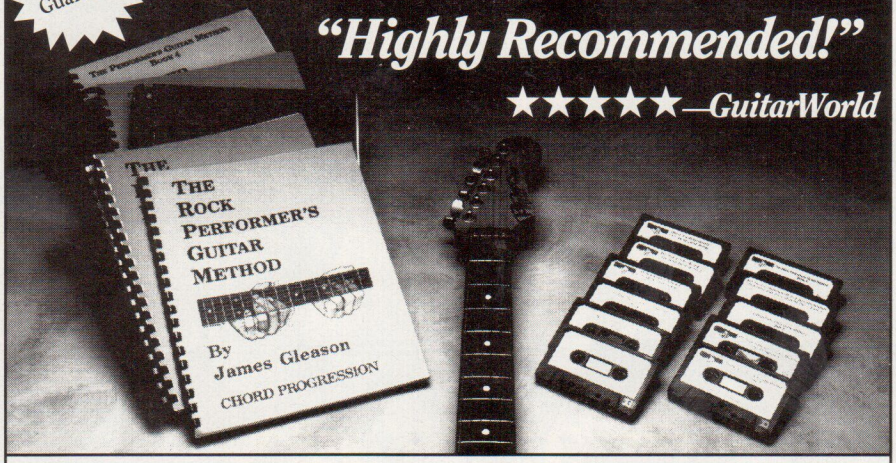
Before leaving, I ask Mick Ronson if he ever feels envious of younger players, like Joe Satriani, who've found success as instrumentalists on their own solo albums. He's still for a moment as he considers his answer."Now and again, yeah," he says, "but not very often. I mean, I've done what I've done and I'm gonna do what I'm gonna do—that's life."

5 VOLUME COURSE WITH 11 AUDIO CASSETTES BY RPM

RPM Presents Rock Performers Guitar Method

Money Back Guarantee

★★★★★ "Highly Recommended!" ★★★★★—GuitarWorld



BOOK 1: Rock Guitar Fundamentals. 258 pages and three 90 minute audio cassettes. Includes materials listed below* plus: all right and left hand techniques (including right hand tapping & sweep picking), pentatonic scales and basic chords. Over 400 licks. Style studies of Van Halen, Malmsteen, Vai, Rhoads, Hendrix, Page, Clapton, Schenker, Berry and B.B. King. Also contains rhythm guitar techniques. $30.

BOOK 2: Intermediate Fingering, Advanced Technique, Music Theory & Reading. 312 pages and three 90 minute audio cassettes. Includes materials listed below* plus: phrasing and accompaniment. Hundreds of scale, arpeggio, and chord fingerings. Learn to construct your own scale fingerings. Rhythm guitar stylings. $30.

BOOK 3: Improvisation, Composition, and Advanced Fingering. 308 pages and three 90 minute audio cassettes. Includes materials listed below* plus: extensive fingering diagrams, theory of modes, harmony and melody. Chord construction, and progressions. 26 scale types, 25 arpeggio types and 4,000 chord fingerings. $30.

BOOK 4: Advanced Arpeggio/Scale Relationships. 304 pages and one 90 minute audio cassette. By Jim Gleason and Dave Creamer. Every scale and chord in common use; the most complete dictionary of useful chord synonyms and scale tone chords ever assembled. $30.

BOOK 5: Chord Progression. A 52 page supplement to Books 1-4 with one 90 minute audio cassette. Essential chord progressions used in Rock-related music since 1955. 377 progressions written in diagram form. $15.

** Books 1 - 4 use standard notation and tablature. Books 1, 2, and 3 include: progressive lesson guide, solo examples, rhythm tracks, melodic scale and arpeggio patterns, and ear training.*

RPM Rock Performance Music

❑ BOOK 1 - $30 ❑ BOOK 4 - $30 TOTAL $
❑ BOOK 2 - $30 ❑ BOOK 5 - Chord P. $15 CA res. 7% TAX
❑ BOOK 3 - $30 ❑ ALL 5 BOOKS -$100 AMT ENCLOSED

FREE 4TH CLASS MAIL INSIDE U.S.!
FOREIGN ORDERS shipped air mail (allow 2-6 wks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Canada & Mexico add $3 per book. Other foreign countries add $12 per Book 1-4, $4 per Book 5 - Chord Prog.

Name _____
Address _____ Phone _____
City, State, Zip _____

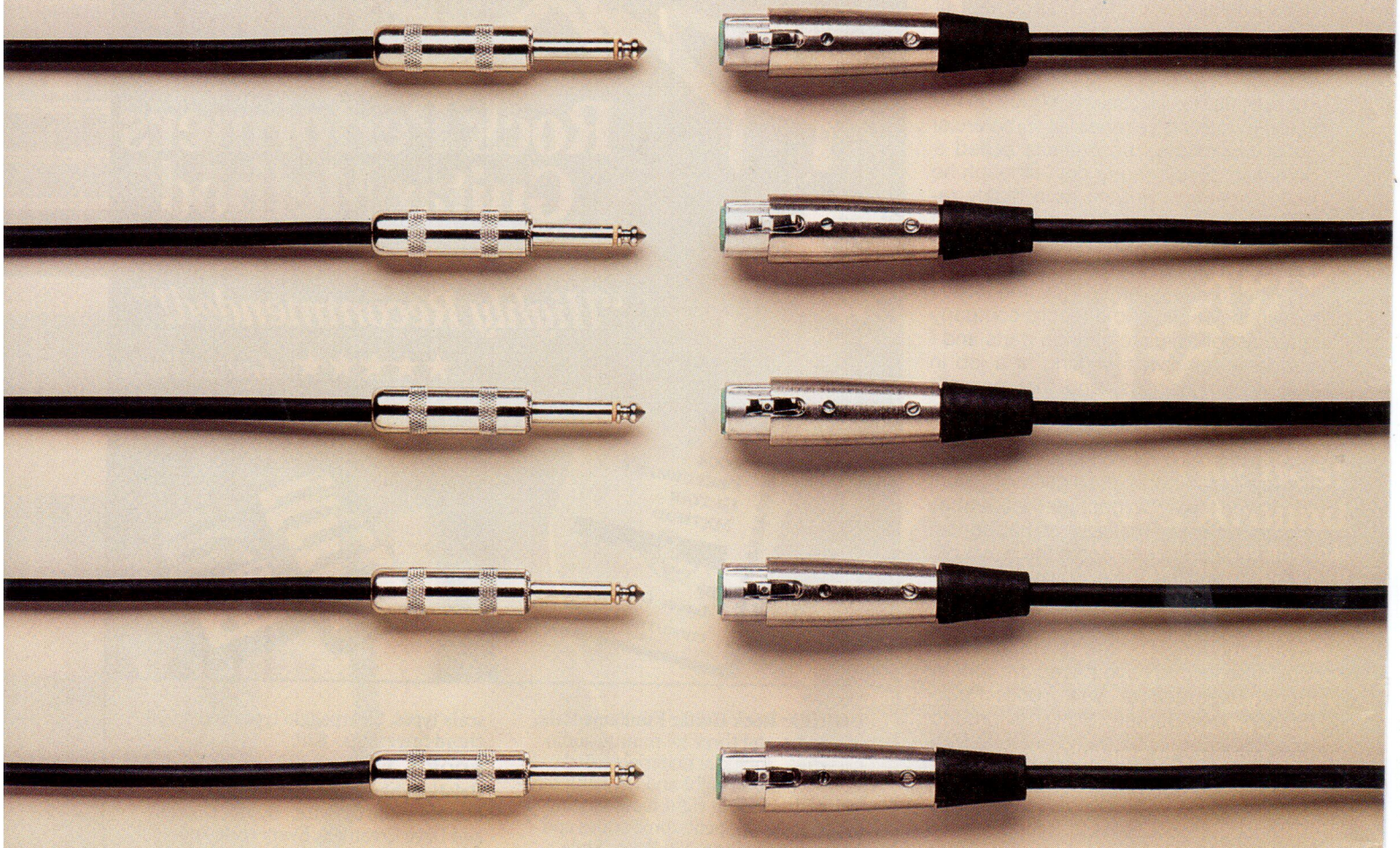
Send check or money order payable to:
ROCK PERFORMANCE
Dept. G, P.O. Box 4
Alameda, CA 94501-0304.
Call for COD or charge it by phone...

Mail in order form or CALL 1-800-678-FRET 9AM - 6PM, PST

In England Call 0706-524483. In W.Germany Call 040-823592. In Canada Call (415)769-7150. In Scandanavia Call 26-10058. In Australia Call 02-665-0250 or 02-231-4973

VISA MasterCard AMERICAN EXPRESS

YOU CAN EITHER BUY TEN OF THESE



OR YOUR FIRST PROFESSIONAL WIRELESS SYSTEM.

Is there a choice? No one wants to get tangled up in guitar cables any more. And "affordable" wireless systems always cost more money and deliver a lot less performance than you were hoping for.

Now you have a choice. VLP from Samson, the company that gives more people the freedom of wireless than anyone else in the world.

VLP is the only VHF wireless system that delivers professional touring sound and RF performance — for the obviously affordable price of $189.*

*Suggested list price price for VLP Instrument system.

Enough said. Just that VLP is available in Instrument, Lavalier and Hand-Held systems. And at this price, no one else even comes close.

SAMSON®

© Copyright 1990 Samson Technologies Corp.

Samson Technologies Corp., 485-19 South Broadway, Hicksville, NY 11801 (516) 932-3810 FAX (516) 932-3815
In Canada: Omnimedia Corporation Ltd., 9653 Cote De Liesse, Dorval, Quebec H9P 1A3 (514) 636-9971

By Andy Aledort

OVER MY HEAD

This straight-ahead rock song combines the influences of Bad Company, Jimi Hendrix and Robin Trower, with Doug Pinnick's vocal, reminiscent of Paul Rogers and James Dewar, Trower's original vocalist. Root-fifth chords are combined with a single-note line based on E Dorian (E,F#, G,A,B,C#,D) or A Mixolydian (same as E Dorian but starting on A), depending on how you look at it. A Cm7 chord finalizes the line, giving it an unusual twist. During the chorus there is an abundance of 7#9 chords; this chord type was used extensively by Hendrix, in such tunes as "Purple Haze," "Spanish Castle Magic," "Little Miss Lover," and many others.

Ty Tabor's first guitar solo is also in the mold of Jimi, utilizing a clear, not overly distorted tone, treated with chorusing. His lines are based primarily on the E blues scale (E,G,A,Bb,B,D) with the sixth degree (C#) thrown in. Notice his slow, wide vibrato, created by applying a lot of finger pressure and allowing the string to ride on the fret. Ty turns on a little extra juice for his second solo, utilizing the aforementioned scale with an abundance of slides, hammer-ons, pull-offs and taps, and the overall feel of his playing is very loose, fitting the funkiness of the tune.

HEADED FOR A HEARTBREAK

The primary backing parts of this tune are split evenly between guitar and keyboards, so all of the keyboard parts have been written out here for guitar. Beside giving you more stuff to play on the tune, working these parts out will give you insight into arranging a rock tune and combining different sounds to good effect. This "power ballad" utilizes many chords not usually found in rock (see the chord chart at the beginning of the tune), like EbMaj7, Bbsus2#4, Gm7sus4/B, D/C, and many others. The tonality of the tune is also ambiguous, as the intro, verse and chorus could be thought of as G minor or Bb Major, although the verse utilizes E natural, creating a Bb Lydian melody, which would modally place the song in F major. G minor was chosen for the transcription because it relates best to the verses and chorus together. The bridge is in Ab Major, and the outro is written in C, as this key best relates to the angle of the soloing. If one were to use modal key signatures, the mode would be C Mixolydian (same as Bb Lydian) and would again place the song in F Major. Still with me?

Reb Beach plays some of his scariest stuff on this tune, utilizing his patented "close-proximity" tapping approach, tapping notes one and two frets away from fretted notes. This technique allows Reb great continuity in his lines. Reb combines fluid phrasing with subtle tremolo bar dives and vibratos, also using a wide and even finger vibrato. The solo is based primarily on C Mixolydian (C,D,E,F,G,A,Bb), which creates the sound of Bb Lydian (Bb,C,D,E,F,G,A) over chords with Bb in the bass.

The outro features two guitars which fade-in different scale tones, creating an array of diads, moving into Reb's final solo section. The keyboard chords here, combined with Reb's approach, recall the 80's work of Jeff Beck, as "jazz" chords are used to back up fiery blues/rock soloing, with the emphasis on wide tremolo arm-induced vibratos. This is *fast* playing, so it'll take a concentrated effort to work this up to speed.

18 AND LIFE

This song begins with arpeggiated chords which utilize open strings, played on an electric guitar with a clean tone; this part is doubled on acoustic the second time through. The chorus figure features the same approach, this time played by double-tracked heavy

Continued on Page 58

Size Isn't Everything.

If you've heard this before, don't take it personally. Remember that *performance* is what counts. Get a Ross Mini-Stack. It's small, but you'll be proud of the power, the punch and the *performance*. The Ross Tube Blaster distortion circuit, 3-band EQ, reverb, line out, headphone out and two 10" speakers put it heads above the rest. All at a very tiny price.

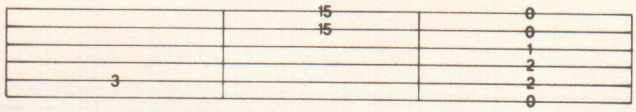
ROSS™ SYSTEMS

Check out our Mini-Stack performance at your local Ross dealer.

International Music Co. 1316 E. Lancaster Fort Worth, Tx. 76113 817-336-5114 Fax: 817-336-0202

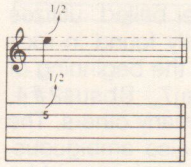
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

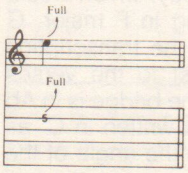


Definitions for Special Guitar Notation

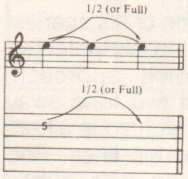
BEND: Strike the note and bend up ½ step (one fret).



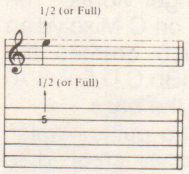
BEND: Strike the note and bend up a whole step (two frets).



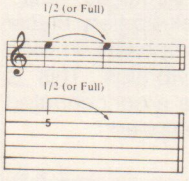
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



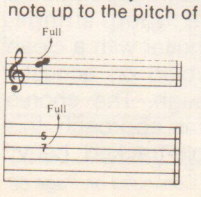
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



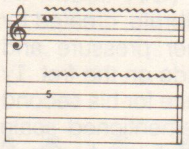
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



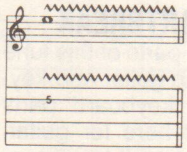
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



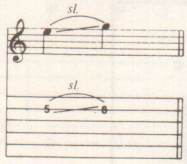
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



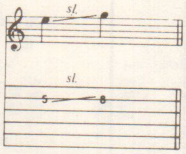
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



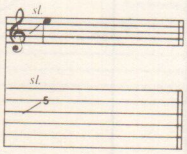
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



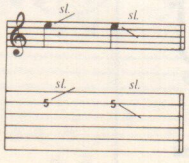
SLIDE: Same as above, except the second note is struck.



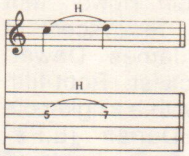
SLIDE: Slide up to the note indicated from a few frets below.



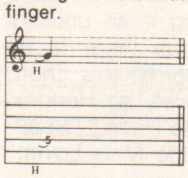
SLIDE: Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.



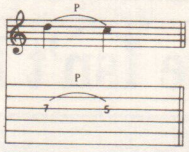
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



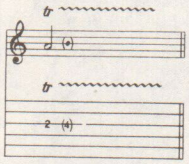
HAMMER-ON: Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.



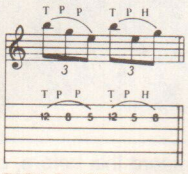
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



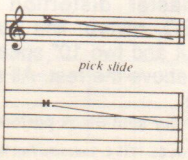
TRILL: Very rapidly alternate between the note indicated and the small note shown is parentheses by hammering on and pulling off.



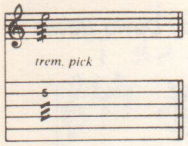
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



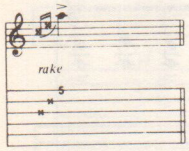
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



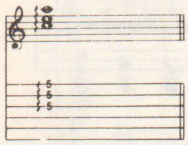
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



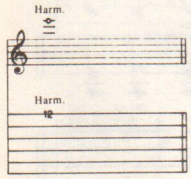
RAKE: Drag the pick across the strings indicated from low to high with a single downward motion.



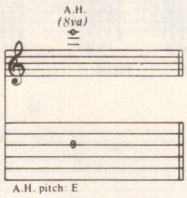
ARPEGGIO: Play the notes of the chord indicated by quickly rolling them from bottom to top.



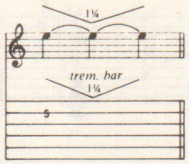
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



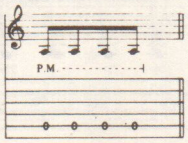
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



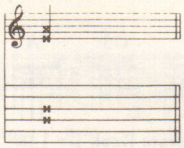
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



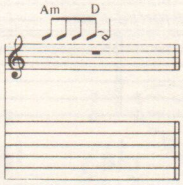
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



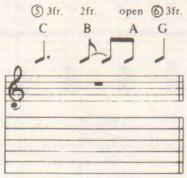
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



Definitions of Musical Symbols

8va	Play an octave higher than written
15ma	Play two octaves higher than written
loco	Play as written
pp *(pianissimo)*	Very soft
p *(piano)*	Soft
mp *(mezzo - piano)*	Moderately soft
mf *(mezzo - forte)*	Moderately loud
f *(forte)*	Loud
ff *(fortissimo)*	Very loud
(accent)	Accentuate note (play it louder)
(accent)	Accentuate note with great intensity

(staccato)	Play note short
/	Repeat previous beat (used for quarter or eighth notes)
//	Repeat previous beat (used for sixteenth notes)
%	Repeat previous measure
𝄆 𝄇	Repeat measures between repeat signs
1. 2.	When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
D.S. al Coda	Go back to the sign (𝄋), then play until the measure marked "To Coda," then skip to the section labeled "Coda."
D.C. al Fine	Go back to the beginning of the song and play until the measure marked "Fine" (end).

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

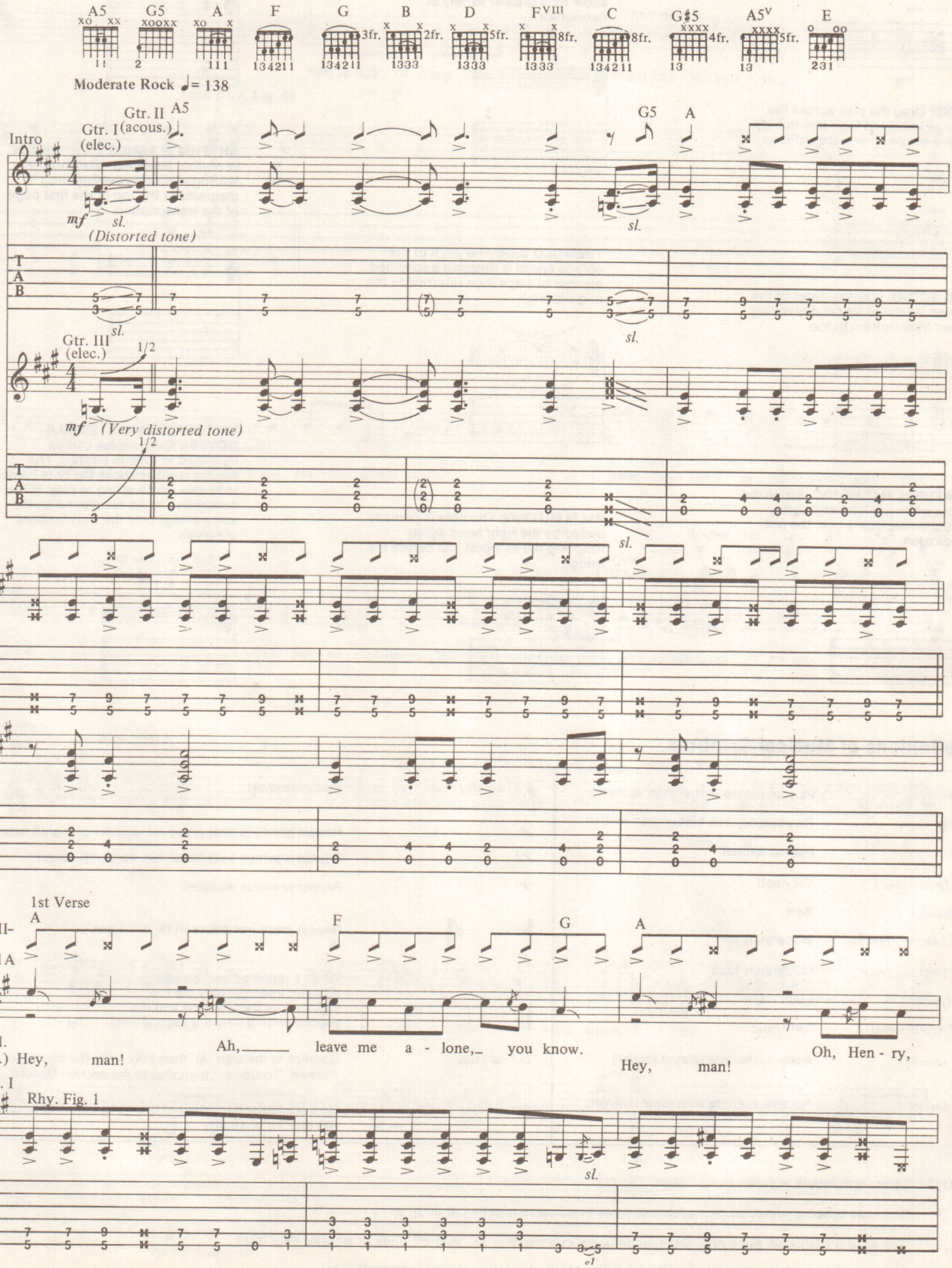
Tablature Explanation page 34

SUFFRAGETTE CITY

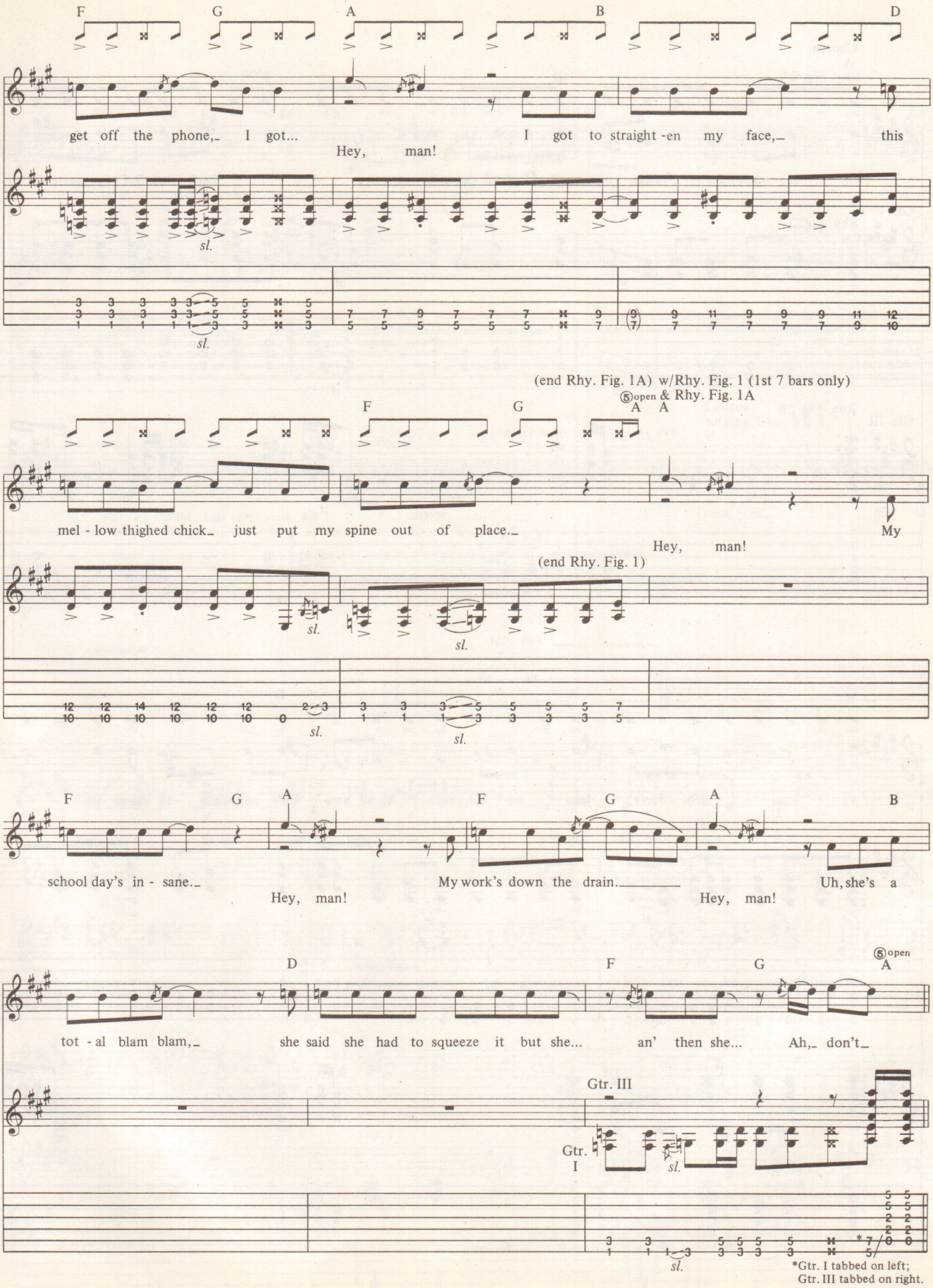
As Recorded by David Bowie

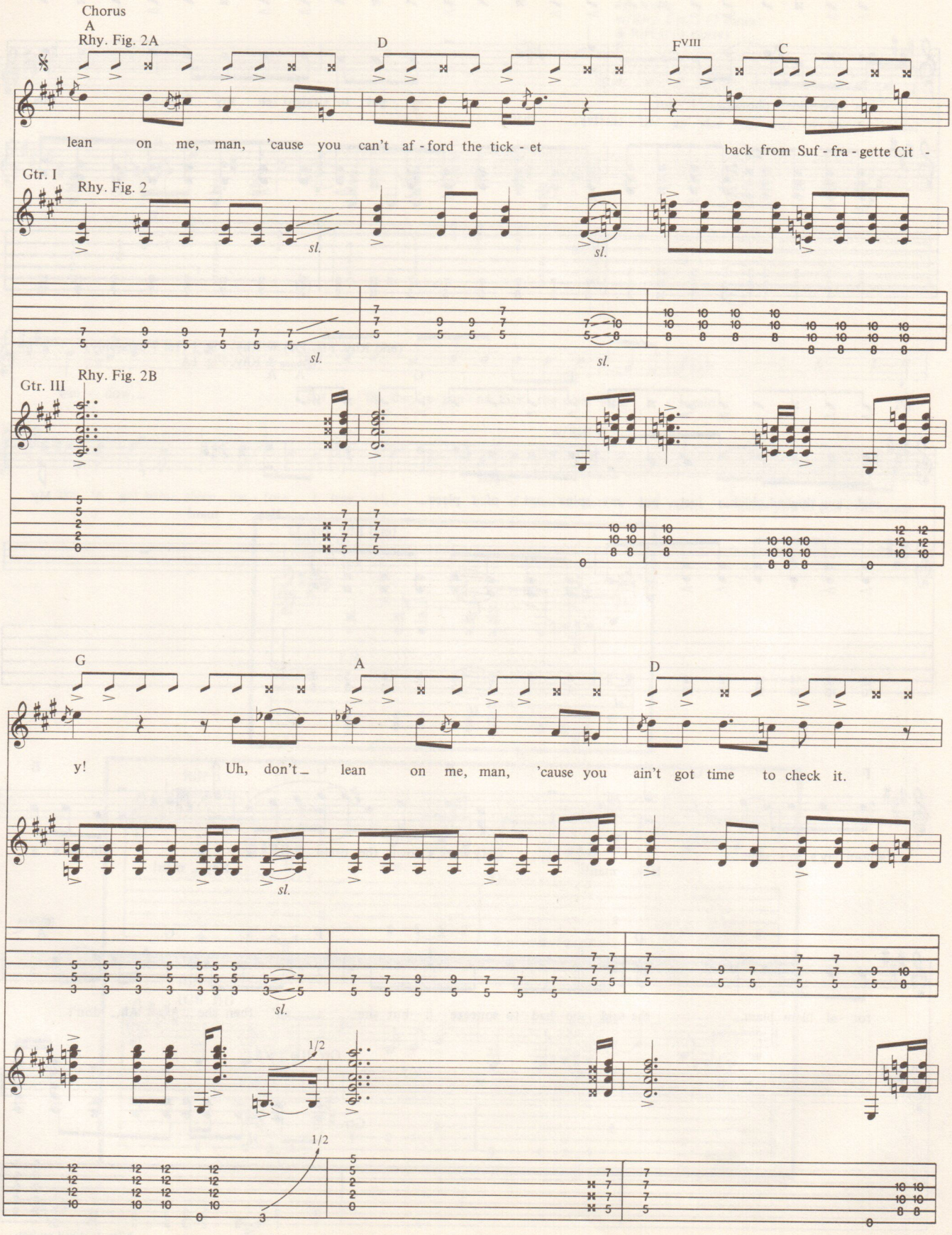
(From the album THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS/ RCA Records)

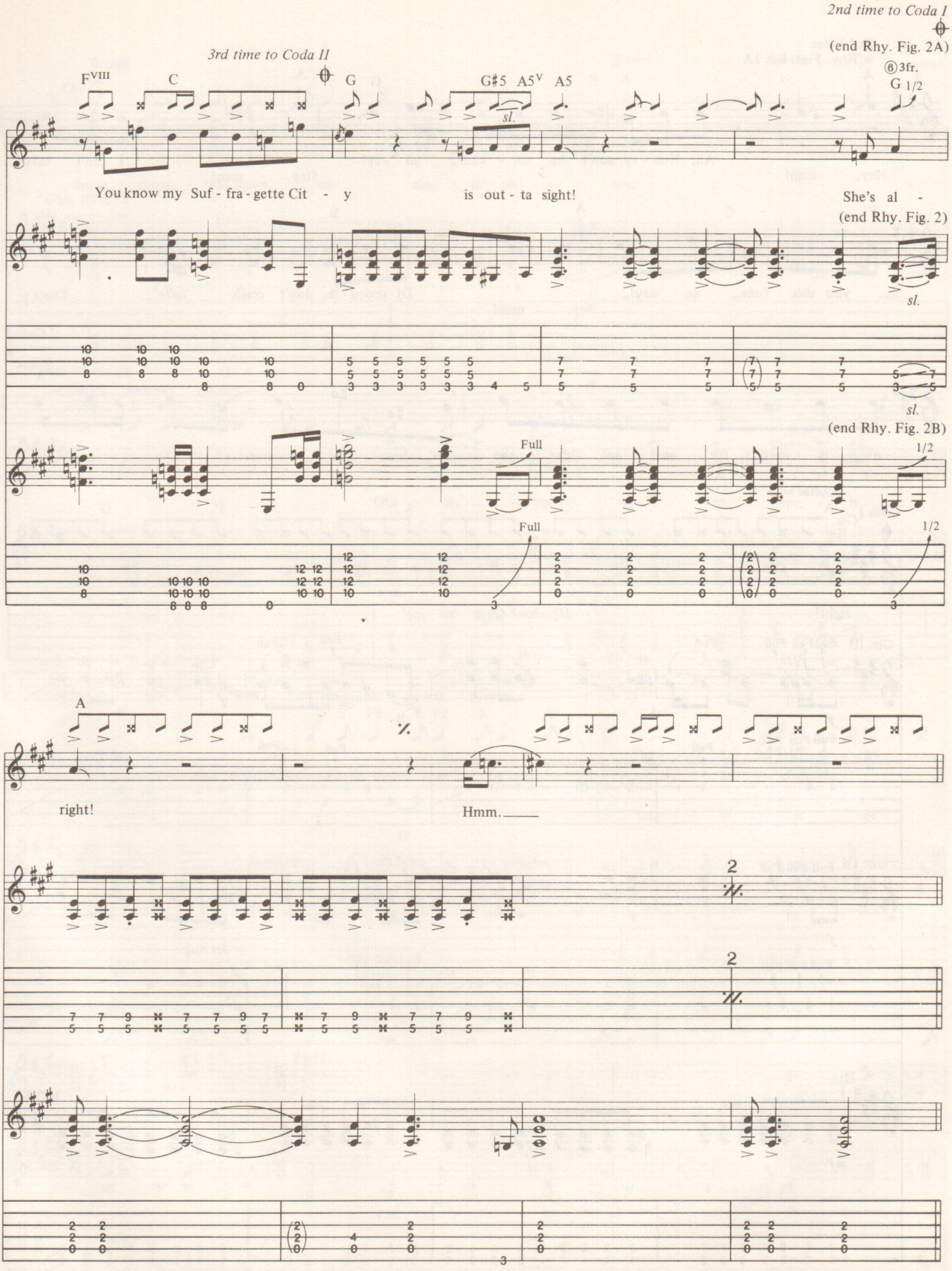
Words and Music by David Bowie

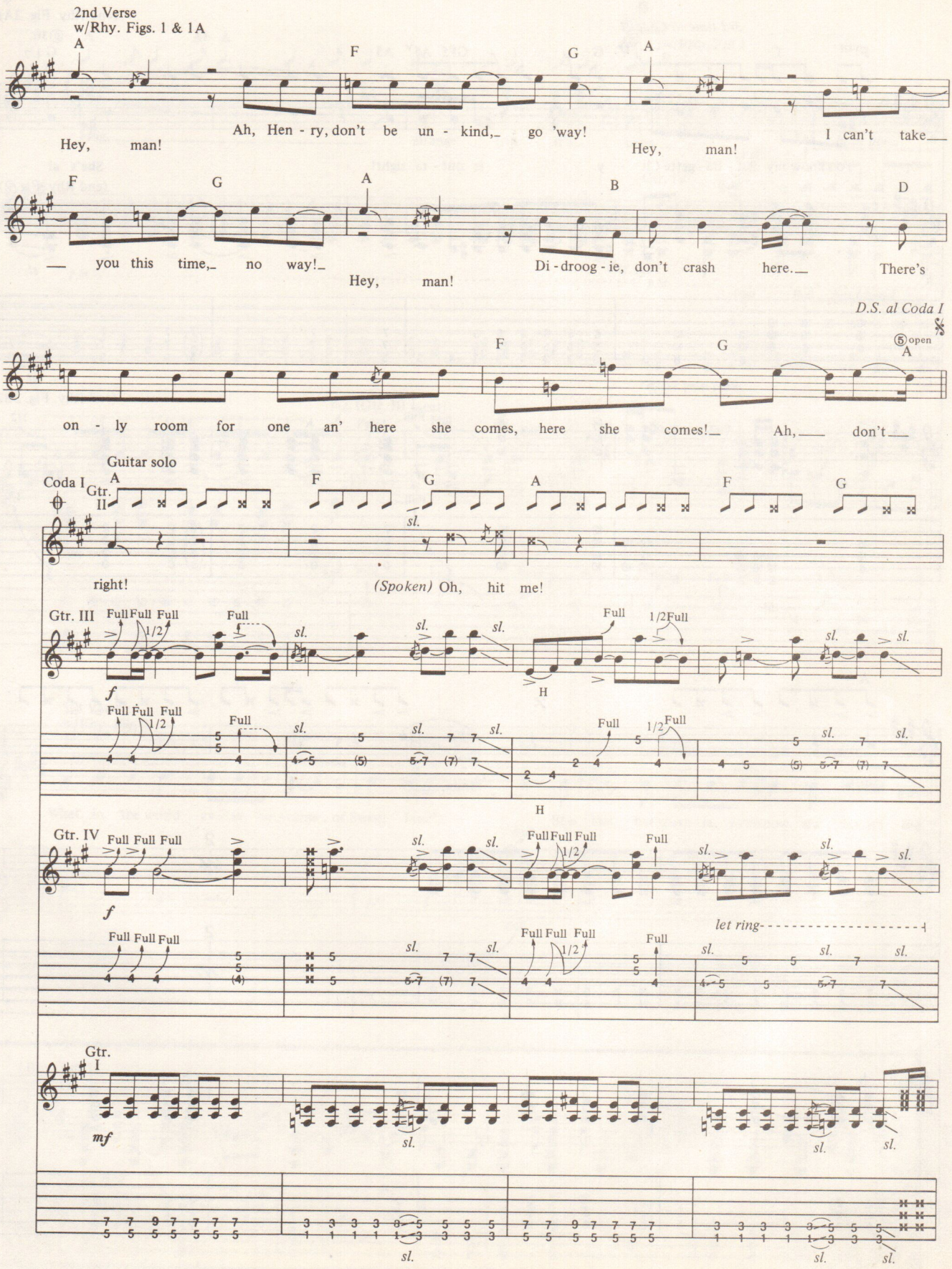


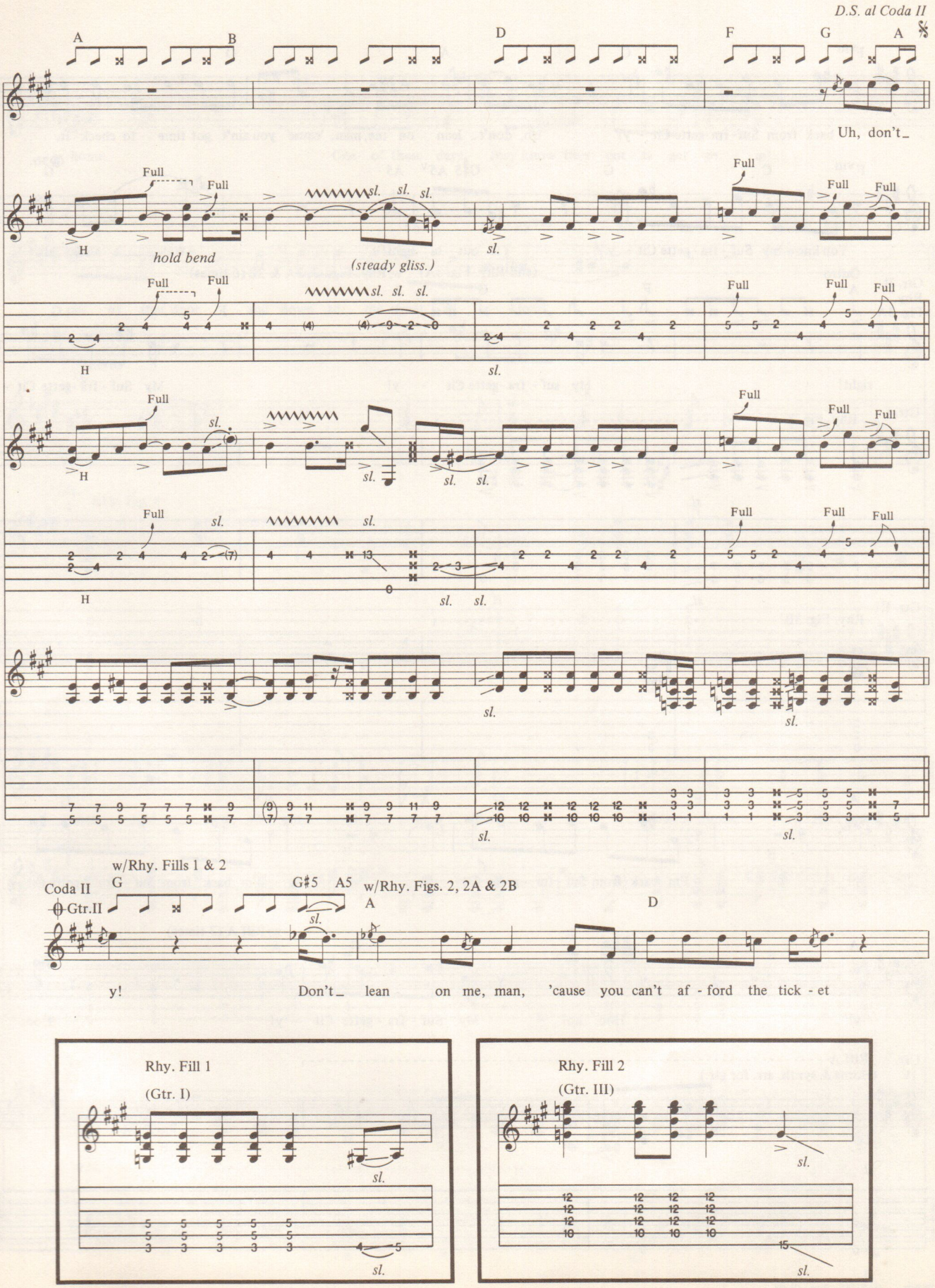
Copyright©1972, 1990 Vaudeville Music Ltd., Moth Music, Ltd., and Bewlay Brothers Music; Reproduced in the U.K. and Australia by Permission of Mainman Saag
International Copyright Secured All Rights Reserved Used by Permission


F G A B D
get off the phone,_ I got... Hey, man! I got to straight-en my face,_ this
sl.
(end Rhy. Fig. 1A) w/Rhy. Fig. 1 (1st 7 bars only)
⑤open & Rhy. Fig. 1A
F G A A
mel - low thighed chick_ just put my spine out of place._ Hey, man! My
(end Rhy. Fig. 1)
sl.
F G A F G A B
school day's in - sane._ Hey, man! My work's down the drain._____ Hey, man! Uh, she's a
D F G ⑤open A
tot - al blam blam,_ she said she had to squeeze it but she... an' then she... Ah,_ don't_
Gtr. III
Gtr. I
sl.
*Gtr. I tabbed on left;
Gtr. III tabbed on right.


Chorus
A
Rhy. Fig. 2A
D
F VIII
C
lean on me, man, 'cause you can't af - ford the tick - et
back from Suf - fra - gette Cit -
Gtr. I
Rhy. Fig. 2
sl.
Gtr. III
Rhy. Fig. 2B
G
A
D
y!
Uh, don't_ lean on me, man, 'cause you ain't got time to check it.
1/2
1/2

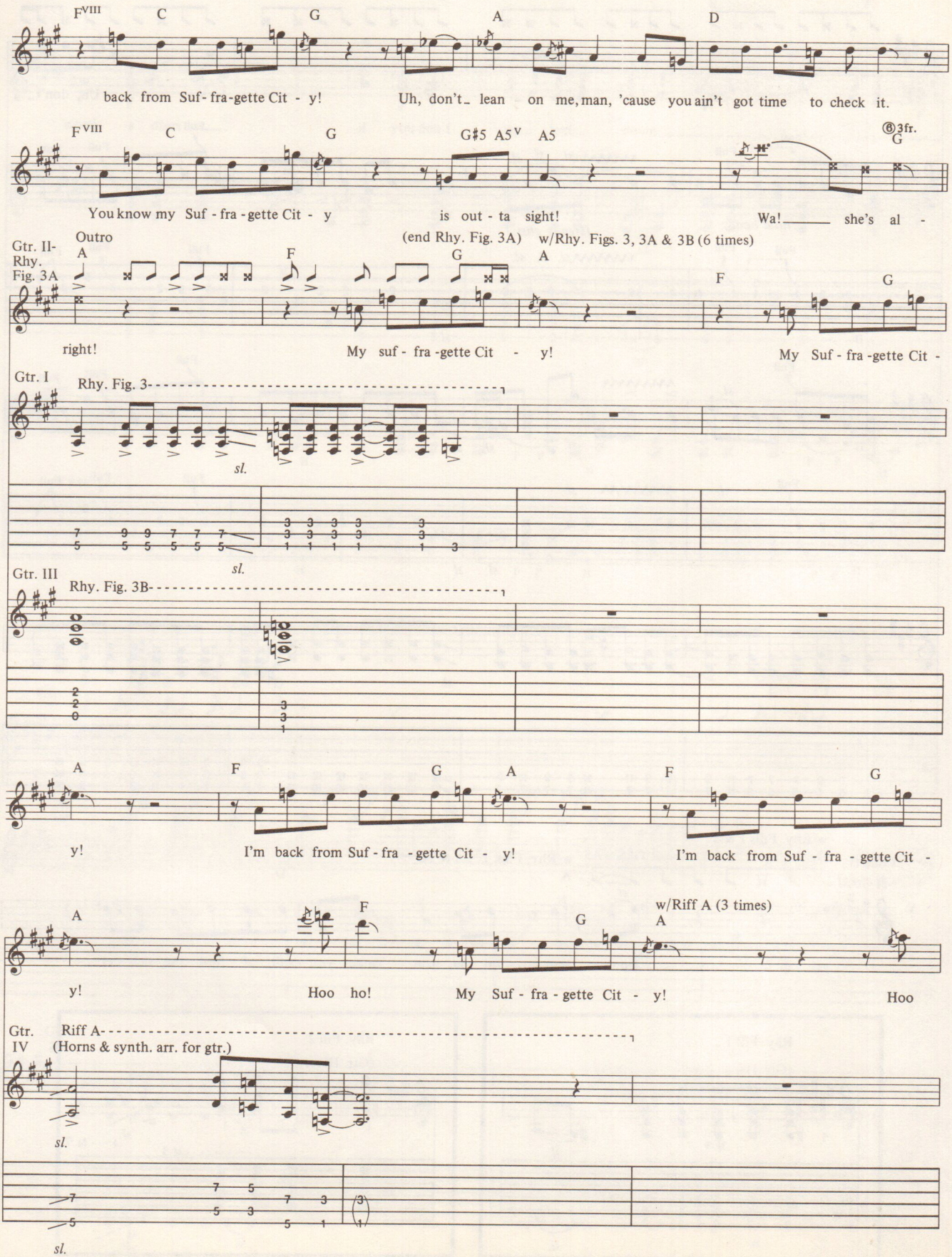

2nd time to Coda I
(end Rhy. Fig. 2A)
3rd time to Coda II
F VIII
C
G
G♯5
A5 V
A5
⑥3fr.
G 1/2
sl.
You know my Suf - fra - gette Cit - y is out - ta sight!
She's al -
(end Rhy. Fig. 2)
sl.
sl.
(end Rhy. Fig. 2B)
Full
1/2
Full
1/2
A
right!
Hmm.
2
2
3

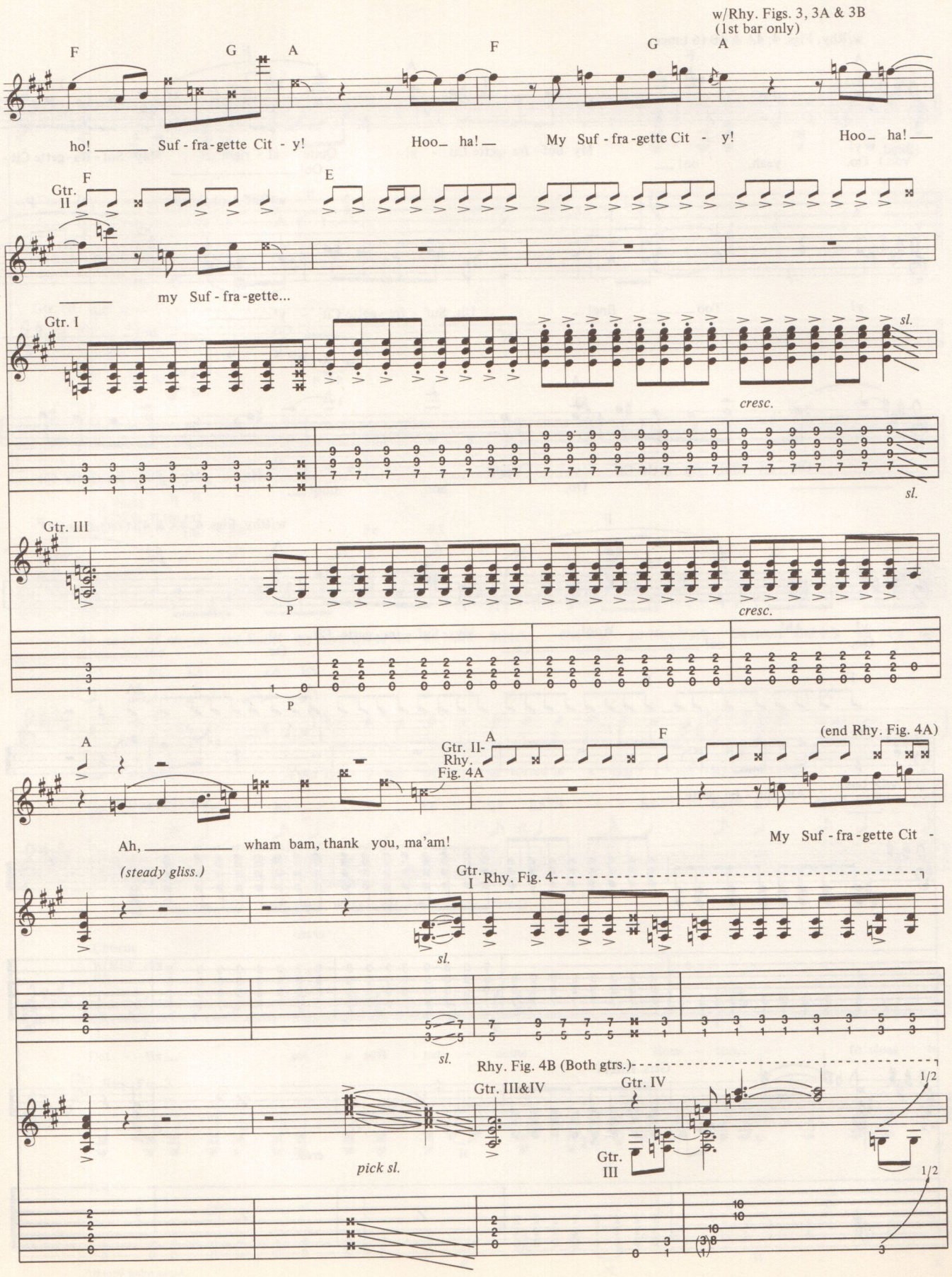

2nd Verse
w/Rhy. Figs. 1 & 1A
A F G A
Hey, man! Ah, Hen - ry, don't be un - kind, go 'way! Hey, man! I can't take
F G A B D
you this time, no way! Hey, man! Di - droog - ie, don't crash here. There's
D.S. al Coda I
F G A open
on - ly room for one an' here she comes, here she comes! Ah, don't
Coda I
Guitar solo
Gtr. II
A F G A F G
sl.
right! (Spoken) Oh, hit me!
Gtr. III
Full Full Full 1/2 Full Full 1/2 Full
f
H
Gtr. IV
Full Full Full Full Full Full 1/2 Full
f
let ring
Gtr. I
mf

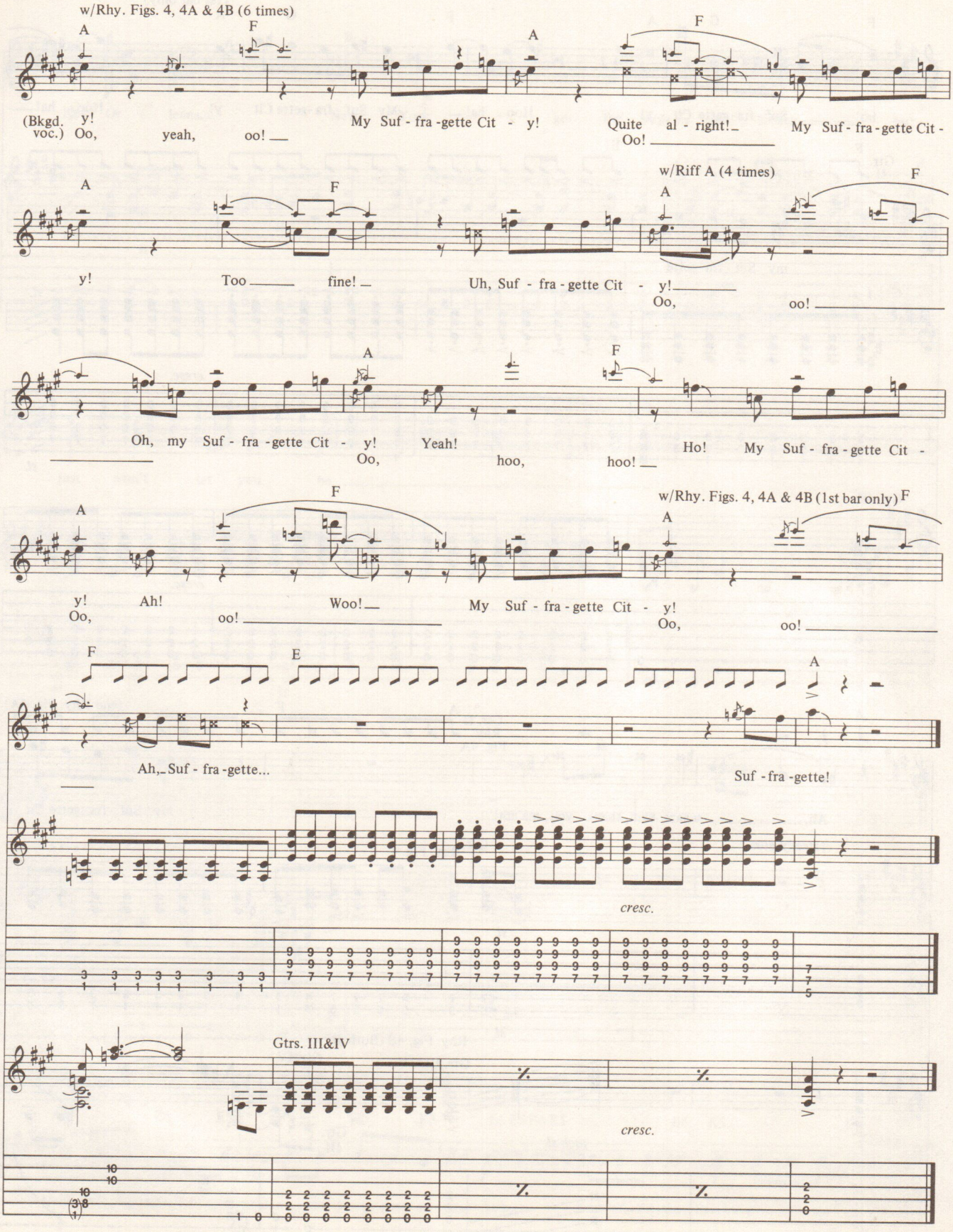

D.S. al Coda II
A
B
D
F
G
A
Uh, don't_
Full
H
hold bend
(steady gliss.)
sl.
w/Rhy. Fills 1 & 2
Coda II
Gtr.II
G
G♯5
A5
w/Rhy. Figs. 2, 2A & 2B
A
D
y!
Don't_ lean on me, man, 'cause you can't af - ford the tick - et

Rhy. Fill 1
(Gtr. I)
sl.

Rhy. Fill 2
(Gtr. III)
sl.


F VIII C G A D
back from Suf - fra - gette Cit - y! Uh, don't lean on me, man, 'cause you ain't got time to check it.
F VIII C G G♯5 A5 V A5 ⑥ 3fr. G
You know my Suf - fra - gette Cit - y is out - ta sight! Wa! she's al -
Outro
(end Rhy. Fig. 3A) w/Rhy. Figs. 3, 3A & 3B (6 times)
Gtr. II - Rhy. Fig. 3A
A F G A F G
right! My suf - fra - gette Cit - y! My Suf - fra - gette Cit -
Gtr. I Rhy. Fig. 3
sl.
sl.
Gtr. III Rhy. Fig. 3B
A F G A F G
y! I'm back from Suf - fra - gette Cit - y! I'm back from Suf - fra - gette Cit -
A F G A w/Riff A (3 times)
y! Hoo ho! My Suf - fra - gette Cit - y! Hoo
Gtr. IV Riff A (Horns & synth. arr. for gtr.)
sl.
sl.


w/Rhy. Figs. 3, 3A & 3B
(1st bar only)
F
G
A
F
G
A
ho! Suf - fra - gette Cit - y!
Hoo_ ha!
My Suf - fra - gette Cit - y!
Hoo_ ha!
Gtr. II
F
E
my Suf - fra - gette...
Gtr. I
sl.
cresc.
sl.
Gtr. III
P
cresc.
P
A
Gtr. II-Rhy. Fig. 4A
A
F
(end Rhy. Fig. 4A)
Ah, wham bam, thank you, ma'am!
My Suf - fra - gette Cit -
(steady gliss.)
Gtr. I
Rhy. Fig. 4
sl.
sl.
Rhy. Fig. 4B (Both gtrs.)
Gtr. III&IV
Gtr. IV
1/2
pick sl.
Gtr. III
1/2


w/Rhy. Figs. 4, 4A & 4B (6 times)
A
F
A
F
(Bkgd. voc.) Oo, y!
yeah,
oo!
My Suf - fra - gette Cit - y!
Quite al - right!
Oo!
My Suf - fra - gette Cit -
w/Riff A (4 times)
A
F
A
F
y!
Too
fine!
Uh, Suf - fra - gette Cit - y!
Oo,
oo!
A
F
Oh, my Suf - fra - gette Cit - y!
Oo,
Yeah!
hoo,
hoo!
Ho! My Suf - fra - gette Cit -
A
F
F
w/Rhy. Figs. 4, 4A & 4B (1st bar only)
A
y! Oo,
Ah!
oo!
Woo!
My Suf - fra - gette Cit - y!
Oo,
oo!
F
E
A
Ah, Suf - fra - gette...
Suf - fra - gette!
cresc.
Gtrs. III&IV
cresc.

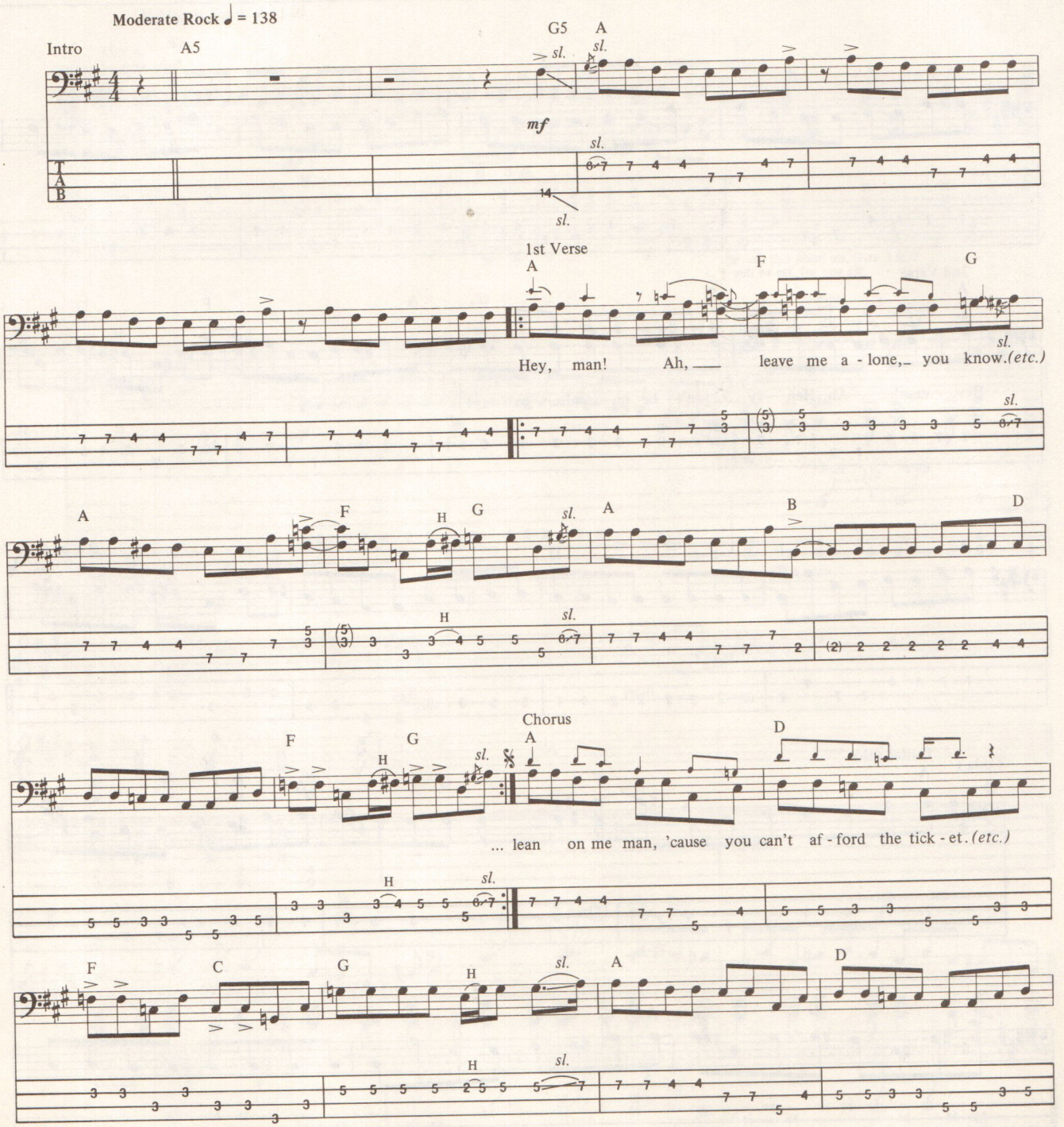
BASS LINE FOR

SUFFRAGETTE CITY

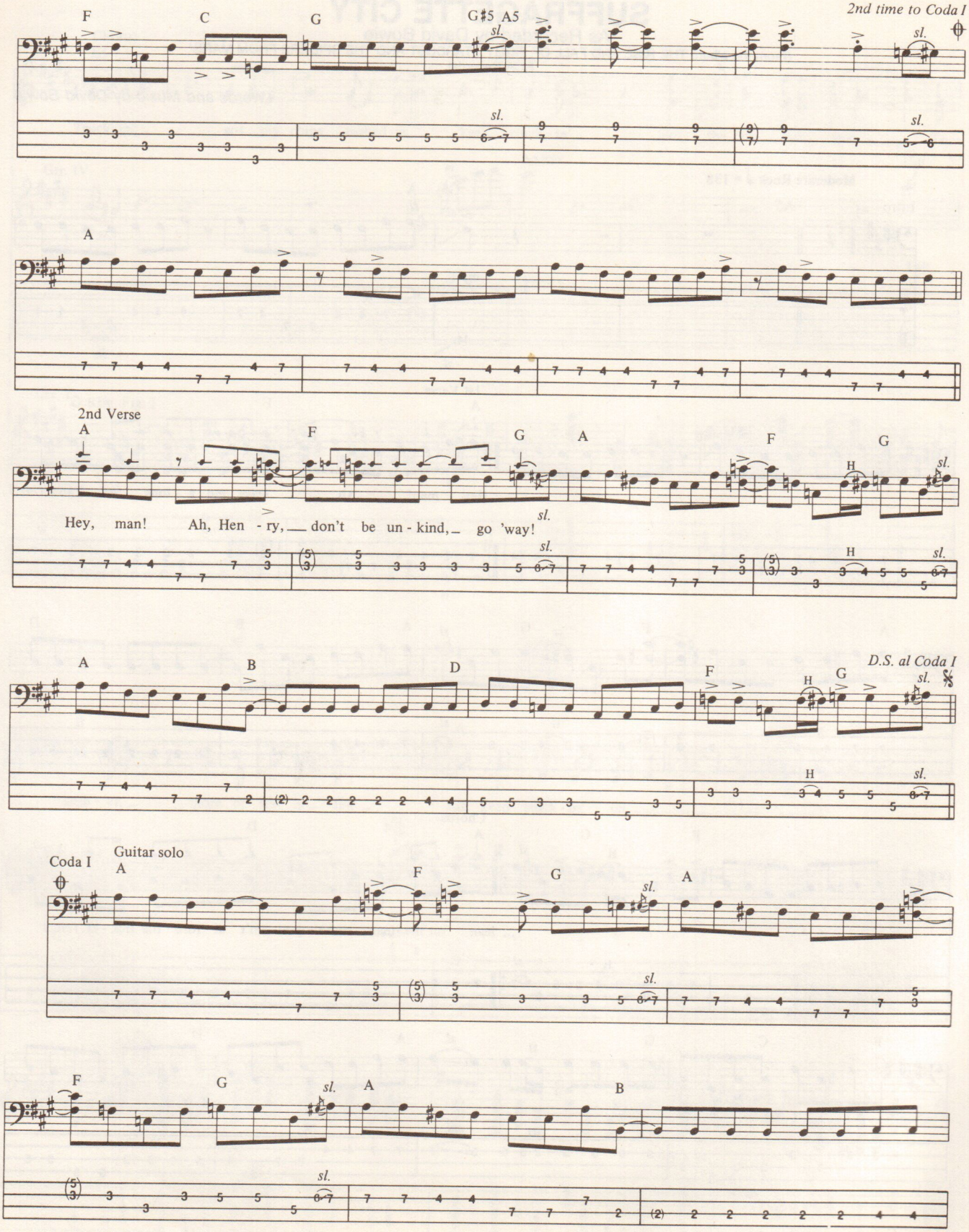
As Recorded by David Bowie

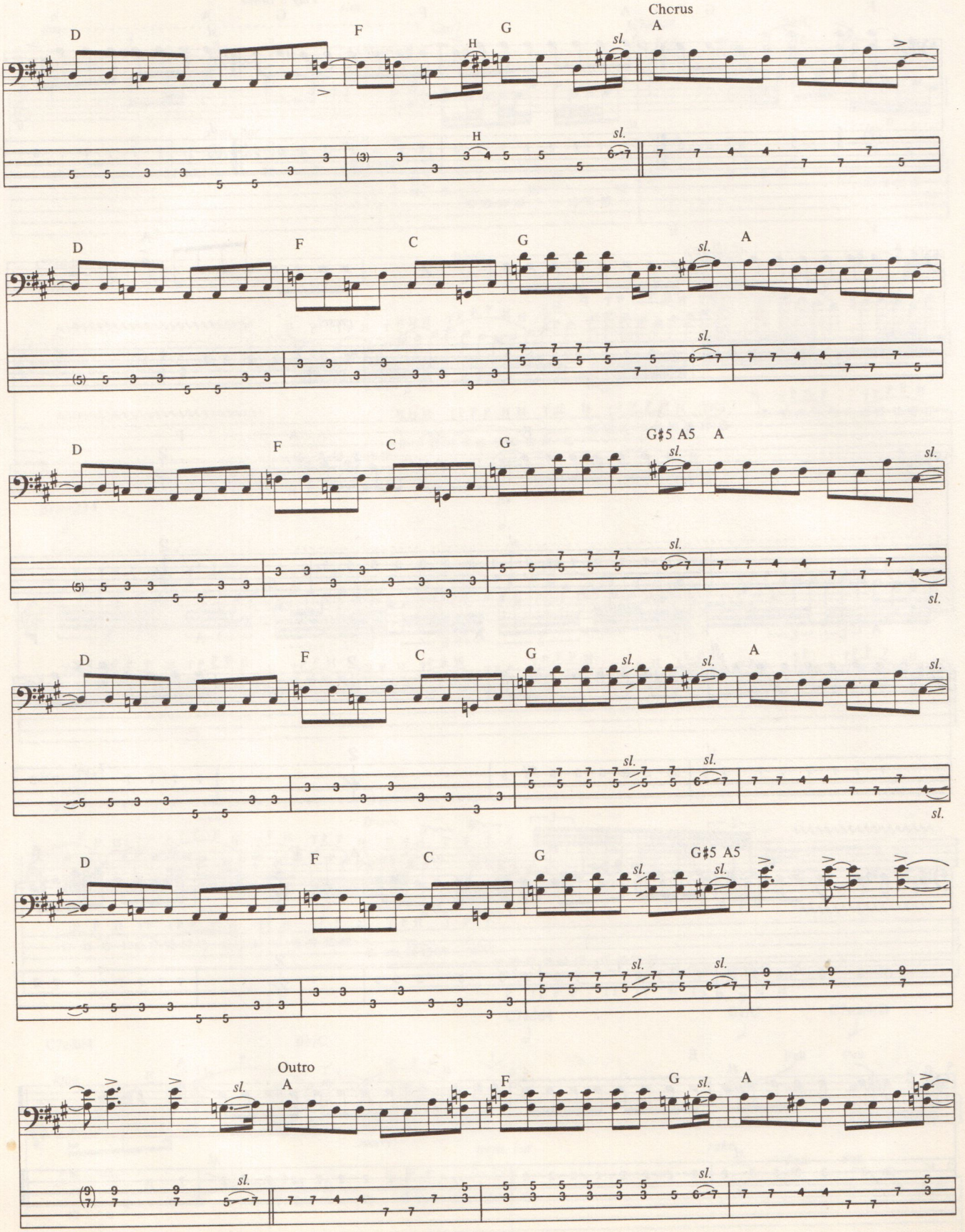
(From the album THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS/ RCA Records)

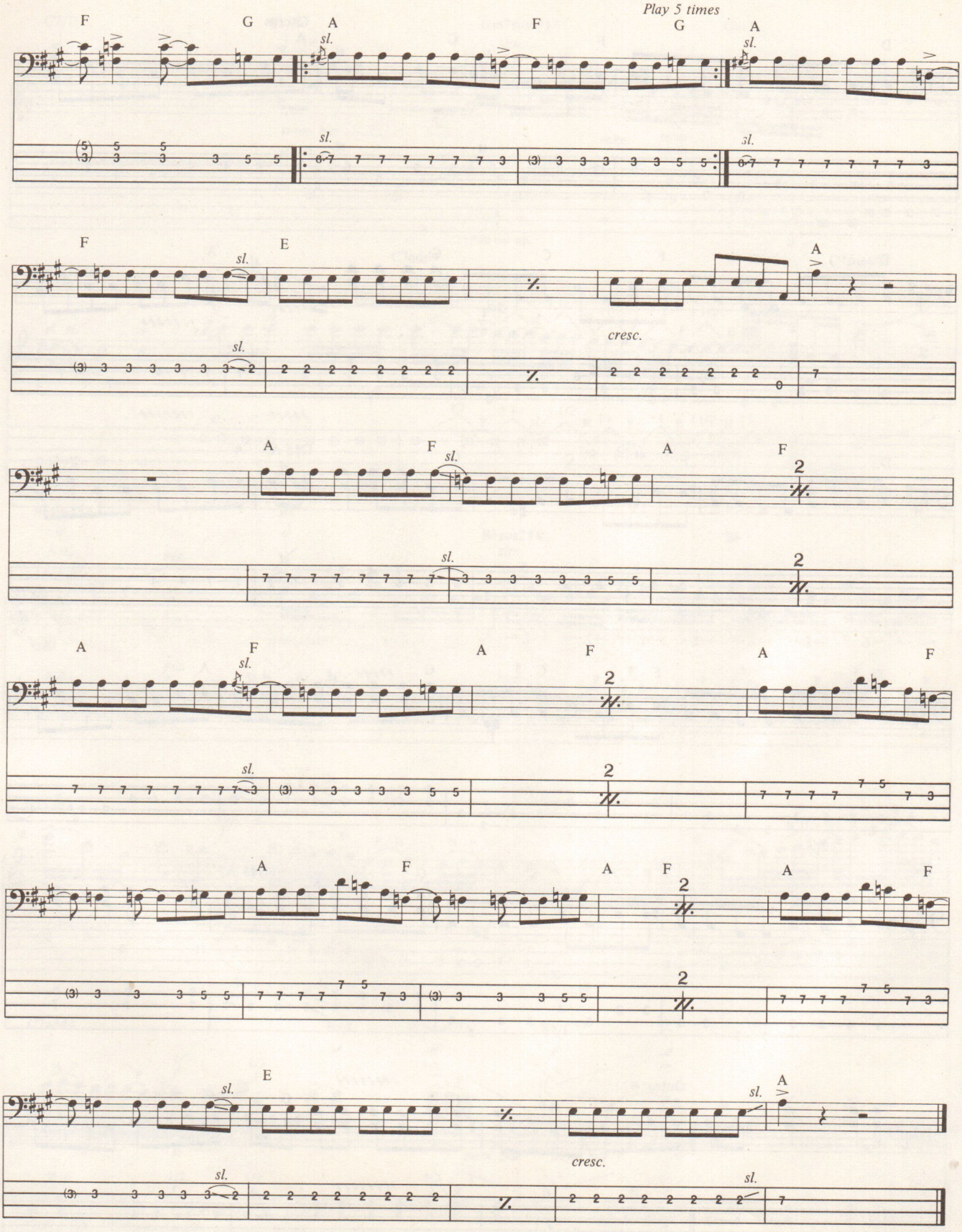
Words and Music by David Bowie



Copyright©1972, 1990 Vaudeville Music Ltd., Moth Music, Ltd., and Bewlay Brothers Music; Reproduced in the U.K. and Australia by Permission of Mainman Saag
International Copyright Secured All Rights Reserved Used by Permission


F
C
G
G♯5 A5
sl.
2nd time to Coda I
A
2nd Verse
A
F
G
A
F
G
H
Hey, man! Ah, Hen - ry, don't be un - kind, go 'way!
A
B
D
F
G
H
D.S. al Coda I
Coda I
Guitar solo
A
F
G
A
F
G
A
B


Chorus
A
D
F
G
H
sl.
C
A
G#5 A5
Outro


Play 5 times
F
G
A
F
G
A
sl.
cresc.

ROCK INSTRUMENTS? If you didn't buy from me... you're probably singing the blues

Brian Ison
Rock 'n Rhythm Div. Mgr./Musician.
"We're musicians helping musicians."

Along with our "hot" prices, we carry a complete selection of brand name guitars, keyboards, pedals, and recording gear. Roland, Fostex, Korg, Gibson, Digitech, Randall, Boss, Takamine... to name a few. We have it all, consistently low prices and fast delivery.

Call for our ***FREE Rock 'n Rhythm*** discount catalog. (219) 272-8266

the WOODWIND & the BRASSWIND

Call Toll Free Operator for our toll free number.

19880 State Line Rd.
South Bend, IN 46637

DESIGNED BY EMG

Select

The high impedance power plant

IN TODAYS FINEST GUITARS

For complete information contact
Kuffner International Inc.
P.O. Box 141236
S.I., NY 10314-0008
Phone (718) 981-9392

FREE 1 YEAR CATALOG SUBSCRIPTION

Quality products shipped to your door.

- We stock everything we sell.
- We have the only 30 day money back guarantee in the industry.
- Orders shipped within 24 hours.
- 1000's of name brand products.
- Toll free order and information lines.
- Largest selection of effects, strings, books, videos and audio tapes found anywhere.

MUSICIAN'S FRIEND

- ADA
- Fostex
- Jackson
- Digitech
- DOD
- Rocktex
- Gibson
- Dunlop
- Audio Technica
- Lexicon
- ART
- T.C. Electronic
- Boss
- Seymour
- Rockman
- Nady
- Charvel
- Rocktron
- Bi Amp
- Krammer
- Ross
- Arion
- SCS
- Morley

SEND TO: THE MUSICIAN'S FRIEND
BOX 596P, EAGLE POINT, OR 97524

Name _____

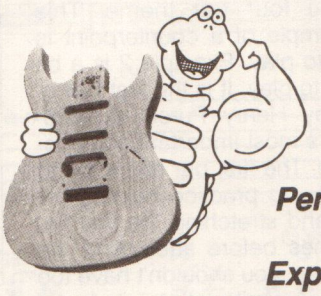
Address _____

City _____

State _____ Zip _____

64 PAGE DISCOUNT CATALOG

Body Building At It's Best



Perfected By Experience

Get the body you've always dreamed of. It's no sweat with Warmoth Guitar Products. We build 22 different body shapes with a choice of 12 woods and hundreds of routing combinations for right and left-handed players. All backed by our 11 years of experience. Get the look, feel and tone that's just right for you. There's no reason to settle for less when you can have a Warmoth Body!

For your copy of the most comprehensive catalog of premium quality guitar parts & hardware (in gold, chrome or black), send $2.00 to:

Made in the U.S.A.

Warmoth Guitar Products Inc.

6424A 112th St., Puyallup, WA 98373 • **(206) 845-0403**

By Robert Phillips

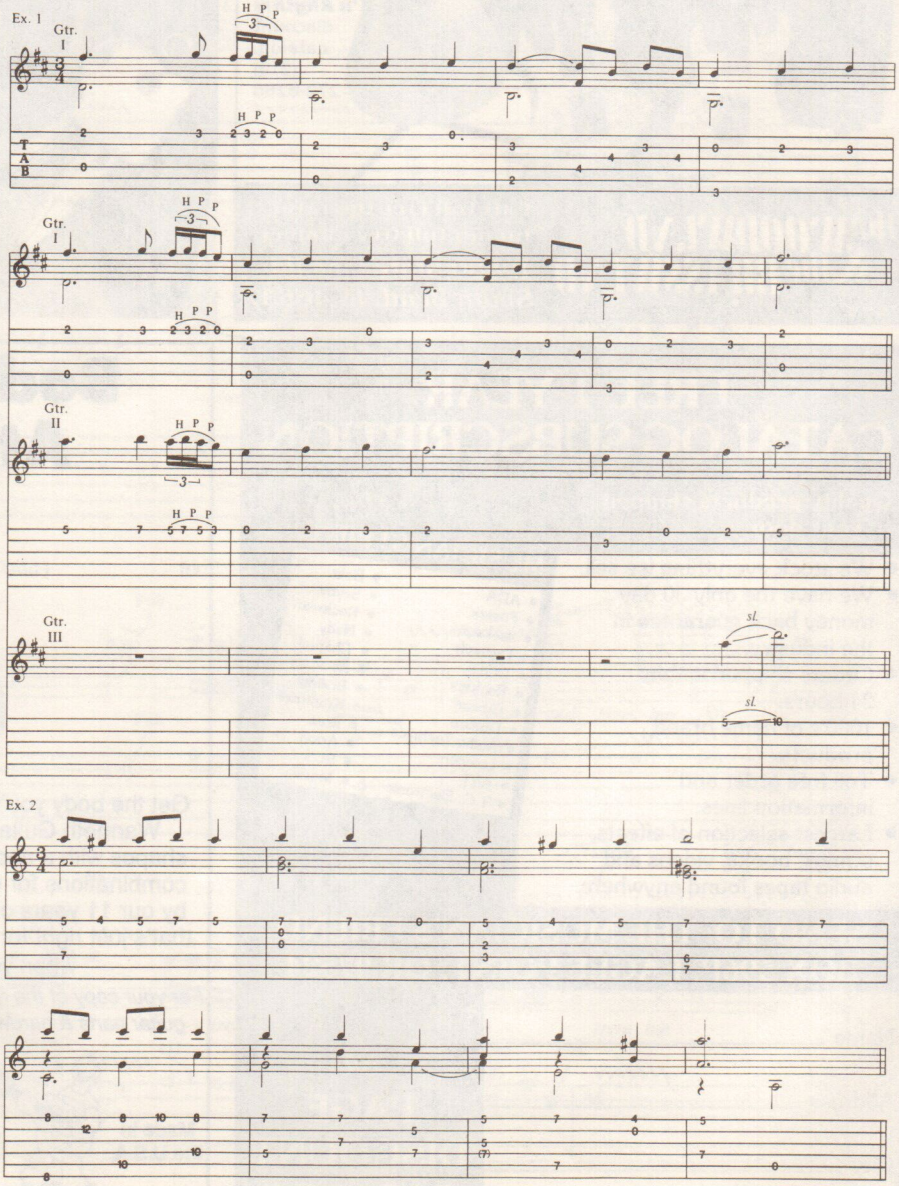
Dance Forms

Just as a great deal of today's music has its roots in dance music, much classical music is derived from earlier dance forms. One of the most commonly used dance forms in classical music, and one still found in popular music today, is the minuet. The minuet first was introduced to the court of King Louis XIV around 1650, although it existed before that as a French country dance. It soon found its way into concert music, and was the only baroque dance to survive past the middle of the 18th century. A minuet is in ¾ time (three beats per bar) and should be a moderate tempo with a graceful feel.

Below are two good examples of minuets. The first is the acoustic intro to "Love Song," by Tesla. What is particularly nice about this example is the layering of the added guitars on each repetition of the four bar theme. This excellent example of a counterpoint is not too hard to play. Example 2 is a bit more difficult to play. It is the first half of the minuet by Henry Purcell (c1658-1696), Britain's most important composer of that time. The first bar has a tough stretch, but if you practice holding the 4th string A and stretching the first finger a few times before attempting the rest of the piece, you shouldn't have too much trouble. A similar stretch is found in bar 7. In bar 5 use a full six string barre and rock the 2nd finger from the 5th string G to the 4th string C.

Just about every classical composer has written a minuet at some time, so examples of this form abound. But what I find especially interesting is the number of rock composers who continue to use this traditional and attractive dance.

LOVE SONG

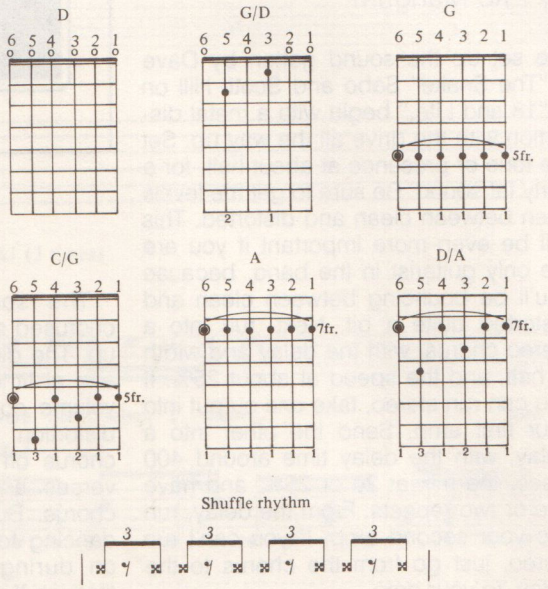


Copyright©1989 by City Kidd Music
All Rights Reserved Used by Permission

Joe Satriani
OPEN D BLUES

Open D tuning is easy to learn and fun to play around with. It requires dropping string six to D, string three to F#, string two to A, and string one to D. This gives you a D major chord when all six strings are played open. This is the voicing: D,A,D,F#,A,D(1,5,1,3,5,1). I've written out a few chord forms to be used with the blues pattern that follows. Use a slow to medium right hand shuffle rhythm, two strums per chord. Using all down strokes is a good way to get started, but feel free to improvise the rhythm dynamics.

Neil Zlozower



NATIONAL GUITAR SUMMER WORKSHOP

JOIN US THIS SUMMER FOR CLASSES IN:

ROCK JAZZ FUSION BLUES CLASSICAL
BASS FINGERSTYLE METAL VOICE
KEYBOARDS SONGWRITING GUITAR REPAIR

MASTER WORKSHOPS with:

STANLEY JORDAN	FRANK GAMBALE	ZAKK WYLDE
VINNIE MOORE	JOHN ABERCROMBIE	MICK GOODRICK
ALEX DEGRASSI	STEVE LYNCH	DAVID RUSSELL
MARK EGAN	BENJAMIN VERDERY	STEVE KHAN
MIKE MARSHALL	MICHAEL MANRING	RICHIE KOTZEN
BRUCE FORMAN	RICHARD BOUKAS	AARON SHEARER
MIKE VARNEY	STEPHEN ROBINSON	TONY TRISCHKA
JOHN KNOWLES	GRAY&PEARL	SCOTT TENNENT

and SPECIAL SEMINARS:
Live Sound Engineering,
Ear Training, Chapman Stick,
PRE-COLLEGE Guitar Prep,,
Rock Fingerstyle, MIDI
Guitar in the Studio,
Careers in Music,
Song Writing Seminar
and many more.

college credit available

now campuses in Connecticut and California

Send for your free summer brochure:

N.G.S.W.
DEPT. P
BOX 222
LAKESIDE, CT 06758
or call 203-567-8529

The WORKSHOP SERIES

Tapes
Books
Videos

Now try out the WORKSHOP AT HOME!

The Stand Alone Series
These jam-along tapes are the perfect practice tool.
60-minute cassette and book.
Contemporary Rock by Chris Amelar . . $14.95
Blues by Robert Brown $14.95
Fusion by Mark Dziuba $14.95
Special discount: all three for $39.95

Mastering Contemporary Rock
(The Workshop's Advanced Guitar Method) by Chris Amelar. This 140-page book & tape guides you through the techniques and skills used by today's finest players. **Book and tape $22.95**

The Essentials of Classical Guitar with Benjamin Verdery. Expand your versatility as one of today's premier guitarists guides you through all aspects of classical guitar technique.
85-minute video and text. $49.95

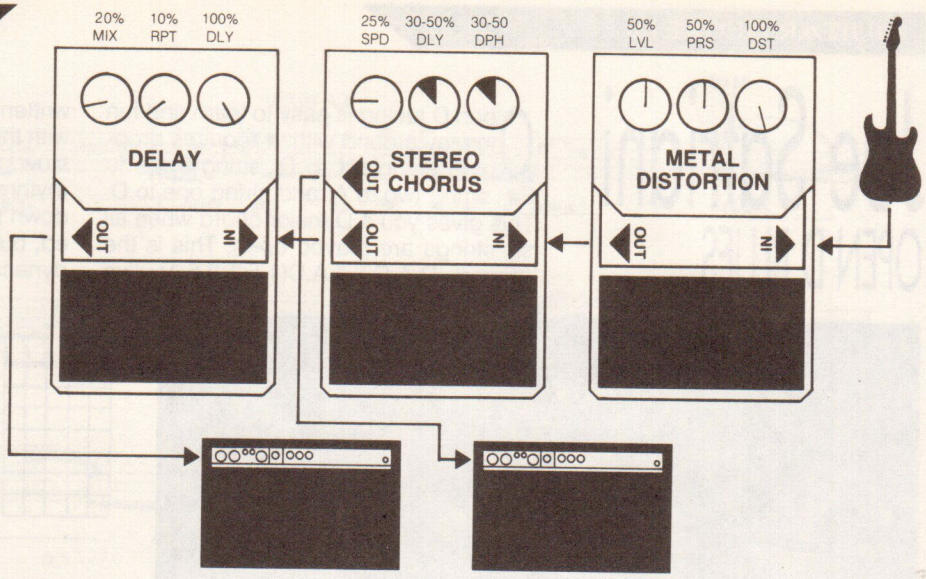
A Musician's Guide to Promotion and Publicity with Diane Rapaport. Easily learn the secrets of doing your own publicity from press releases to advertising. Until you have a manager, you have to do it on your own.
60-minute video and text. $39.95

TO ORDER: Make your check or money order payable to: **WORKSHOP ARTS, BOX 222P, LAKESIDE, CT., 06758.** Allow 4 to 6 weeks for delivery. Add $4.00 shipping. Conn. residents add 8% tax. **For credit card orders call 203-567-3736.**

SOUND F/X

SKID ROW
18 AND LIFE

By Eric Mangum



To set up the sound gotten by Dave "The Snake" Sabo and Scotti Hill on "18 and Life," begin with a metal distortion with the drive all the way up. Set the tone or presence at about half, for a fairly fat sound. Be sure to get the levels even between clean and distorted. This will be even more important if you are the only guitarist in the band, because you'll be bouncing between clean and distorted quite a bit. Next, run into a stereo chorus, with the delay and width at half, and the speed at about 25%. If you can run stereo, take one output into your first amp. Send the other into a delay, with the delay time around 400 msec, the mix at 20 or 25%, and have one or two repeats. From the delay, run into your second amp. If you can't run stereo, just go from the chorus to the delay, to your amp.

The song begins with a clean, chorused sound, using the bridge pickup. The distortion is kicked on and off, and at times is left on, but the guitar's volume control is lowered to ease the distortion. You may want to turn the chorus off for the second half of the verses and add it back during the chorus. But if doing that is too much dancing for you, just leave the chorus on during the entire song. Midway through the second verse, the distortion will stay on until the end.

Switch on the delay and use the guitar's neck and middle pickups for the solo after the bridge. Then, after the last chorus, is another light solo, using just the neck pickup. If you've got it, use a lot of amp reverb, and switch it for the solos.

Dave and Scotti crank out on guitars customized by their technician, Chris Hofschneider. They recorded using ADA preamps and Marshalls.

GUITAR QUESTIONS

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: What effect will raising or lowering the height of my pickups have?—Robert Cuat/Langley, VA.

Answer: The most obvious result of raising a guitar's pickups is a change in volume. The closer the pickups are to the strings, the louder they will be. There are other, more subtle effects to be aware of when adjusting pickup height. Most pickups exert a significant magnetic pull on the strings. This can cause tone problems if the pickups are adjusted too close to the strings. For example, many players have brought their guitars in, complaining of a strange phase-shifter or flanger effect, particularly on the lower strings up on the higher frets. This can be easily cured by lowering the pickups, at some sacrifice to volume of course, but volume can always be regained with more amplification.

An additional tonal effect is distortion. If a pickup gets too close to the strings, it will no longer read the vibrations of the string accurately, because it will be too close during part of the string's vibrational moments. Some players prefer this distortion, while others prefer the pickup to be adjusted far enough from the string to read the entire range of vibrating motion clearly. Another effect of adjusting the pickup height is a slight change in the intonation. This is again a result of the magnetic pull of the pickups. The effect on intonation is usually minimal, but it is a good idea to check the intonation after adjusting the pickups. The magnetic pull can also tend to inhibit harmonics. This effect can be quite pronounced in neck pickups, while it is not terribly noticeable in the bridge position.

You can feel the magnetic pull of your pickups by touching them with a screwdriver, steel ruler, or virtually any other steel object, and then pulling the object away. Generally, active pickups will have the least pull. Pickups in which the pole pieces are magnets tend to have the most pull. Compare a few types and you'll feel easily detectable differences in degrees of pull.

Question: How should one sight down a guitar neck, and what should one look for?—Chuck Grazigdio/Stamford, CT.

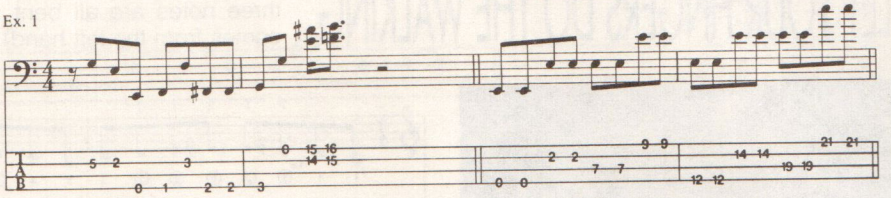
Answer: Sighting down a neck will reveal the presence of any high or low frets. Sighting a neck can reveal something about warp or backbow conditions, but there are better ways to evaluate the overall straightness of a neck, as I will explain in future articles. The best way to eyeball a neck is to hold the guitar up as if it were a rifle, and aim at a point a slight bit below a light source. By varying the height you aim at, you will be able to sight the reflection of the light off all the fret tops. Any uneveness in the heights of the frets will appear as uneven accents of brightness or darkness in the reflected light. I like to sight from both the headstock and the body ends of the neck. You may be able to see something better from one end than from another. Any uneveness in the frets' heights can cause your guitar to play unevenly. Some notes at certain frets may buzz much more easily than others; some notes or areas of the neck may sustain longer than others, or some notes may cut out on bends earlier than others. Lower actions will accentuate the effects of imperfect frets, while higher actions are often forgiving, even of easily noticeable imperfections in fret level.

Randy Coven

UP AND DOWN THE NECK

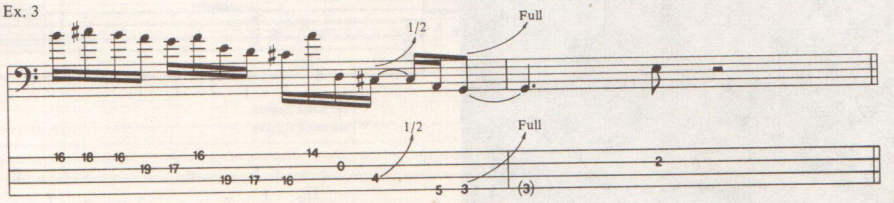
I recently recieved a letter from a guy named Chris, who asked if Jaco Pastorius's bass part in "Birdland" had some tapping on it. The answer is no. To the best of my knowledge, Jaco never did any tapping. The only time his right hand went on the bass neck was to slide the palm of his hand down the E string, getting a percussive, conga-type sound. In that Jaco lick from "Birdland," there is a large skip up the neck to hit the doublestop, which is why Chris might have thought he tapped it. See Example 1. It got me thinking of some exercises which will help make it less scary to jump around on the bass neck. Example 2 is something I learned from Steve Vai. It's hitting the same note in octaves all over the neck. Example 3 is a smooth way to jump around the neck. You hit an open string between the skip, making the open string a part of the lick. Example 4 is one string arpeggios, both major and minor. Example 5 involves practicing the same riff in two different octaves, jumping back and forth.

Ex. 1

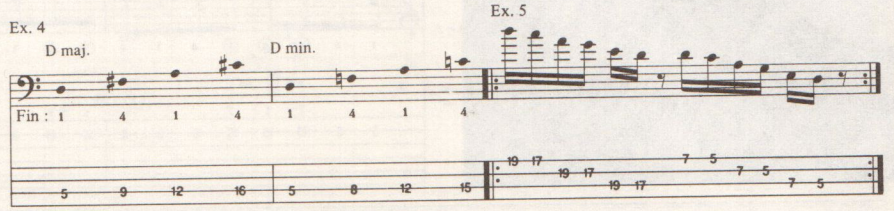


Ex. 2 (Try backwards & forwards and w/other notes)

Ex. 3



Ex. 4

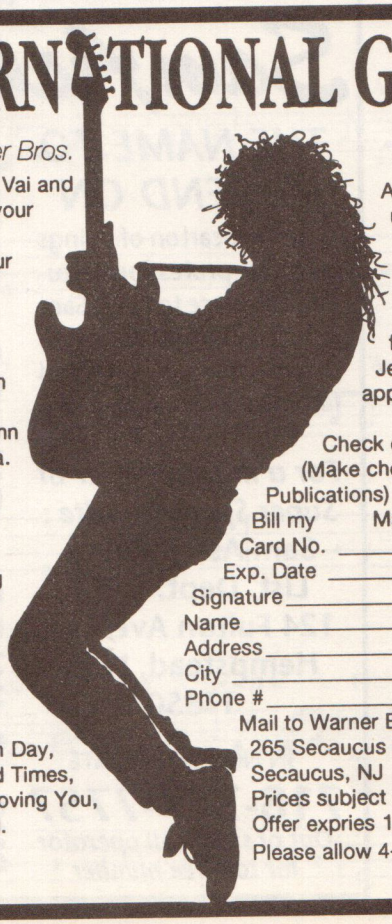


Ex. 5

Celebrate INTERNATIONAL GUITAR Month

With Steve Vai, Jimmy Page and Warner Bros.

Only Warner Bros. brings you the sounds of Steve Vai and Jimmy Page. Each folio contains both the hits of your favorite artists and full explanations on Steve and Jimmy's style, technique and sound. So place your order today!



Steve Vai Extravaganza

Contains Yankee Rose, Shy Boy, Ladies Night In Buffalo, Elephant Gun, Big Trouble, Bump And Grind, Goin' Crazy, Bottom Line, Skyscraper, Damn Good, Hot Dog And A Shake, Stand Up and Hina.
GF0382/$22.95

Jimmy Page—Vol. 1

Includes Whole Lotta Love, Heartbreaker, Living Loving Maid (She's Just A Woman), Immigrant Song, Tangerine, Stairway To Heaven, Rock And Roll. GF0397/$18.95

Jimmy Page—Vol. 2

Features Communication Breakdown, Celebration Day, The Lemon Song (Killing Floor), Good Times, Bad Times, The Song Remains The Same, Since I've Been Loving You, Black Dog and Dazed and Confused.
GF0388/$18.95

Available through your local music dealer or use the coupon below to order.

Please send the books I have indicated above. For shipping and handling I have included $2.00 for the first book and $.50 for each additional book. New York, New Jersey and California residents, please add appropriate sales tax.

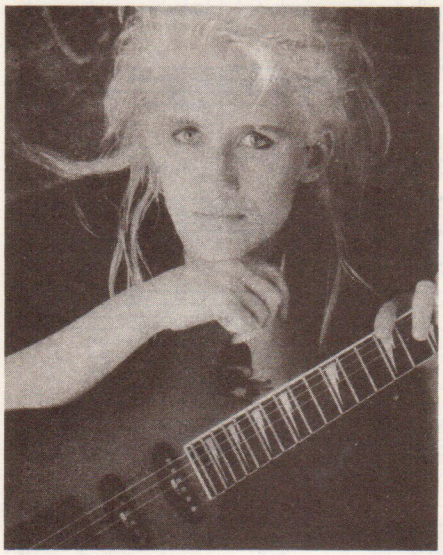
Check or Money Order enclosed
(Make check payable in U.S. funds to Warner Bros. Publications)
Bill my MasterCard ☐ Visa ☐
Card No. _____
Exp. Date _____
Signature _____
Name _____
Address _____
City _____ State _____ Zip _____
Phone # _____

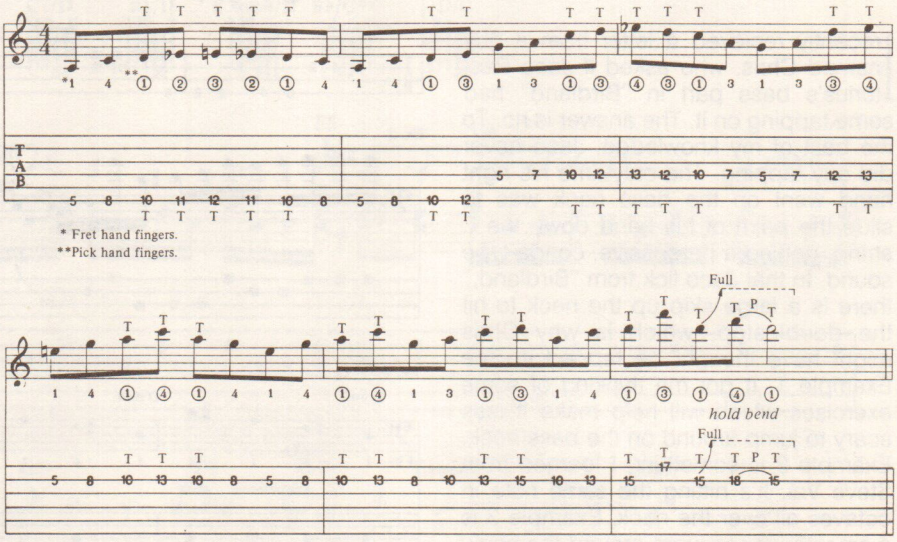
Mail to Warner Bros. Publications Inc. Dept. JG
265 Secaucus Road
Secaucus, NJ 07096-2037
Prices subject to change.
Offer expries 10/31/90
Please allow 4-6 weeks for delivery.

Jennifer Batten

LET YOUR FINGERS DO THE WALKING

This riff is derived from the Am blues scale (A,B,C,D, Eb,E,G). In the last two bars, each hand plays two notes then changes to the next higher position, thus "walking" up the board. In the same two bars, the second of each right hand set of notes pushes off to the left hand set. The last three notes are all bent up a whole step (bending power comes from the left hand) and are never released.





CLASSICAL MUSIC IN TABLATURE !

MAD MUSIC PRESENTS

FLIGHT OF THE BUMBLE BEE IN TABLATURE!

Complete book also includes Paganini Caprice 16, Bachs Allegro in Am, Kreutzer exercise #9 and Csardas by Monti. **VIOLIN SOLOS ARRANGED IN TABLATURE AND STANDARD NOTATION FOR ELECTRIC GUITAR.** Complete works, fingering & picking instructions included
Book-$12.95. Book & Tape $22.95.

CLASSICAL SOLOS FOR ELECTRIC GUITAR VOL. 2
Complete book includes Paganini Caprice 24 and Molto Perpetuo, Romanza, Beethoven Fuer Elise, and Bachs Toccatta & Fugue in Dm. All pieces **ARRANGED IN TABLATURE AND STANDARD NOTATION.** Fingering and picking instructions included.
Book-$12.95. Book & Tape $22.95

MUSIC THEORY FOR THE CONTEMPORARY GUITARIST
Vol. I- NOTE READING MADE EXCITING! Learn scale theory, Basic Scale Harmony, Soloing. Also includes Major Scale Fingerings, Picking Exercises, and CLASSICAL THEMES ARRANGED FOR ELECTRIC GUITAR IN STANDARD NOTATION
Book-$8.00 Book & Tape-$10.95
ALSO - Guitar Books, Transcriptions, STRINGS, Picks, Accesories.
Send $1 -Refundable with your purchase - for CATALOG.

ALL PRICES INCLUDE POSTAGE
Outside of U.S.A. add $2.00 postage and handling per item.
Allow 2 to 6 weeks for delivery. COD--USA ONLY add $3.00
Send check or money order (U.S. funds only) to:

MAD MUSIC COMPANY
P O BOX 10069 DEPT PM
WESTBURY, NY 11590
516-783-3190

Sam Ash®

THE NAME TO DEPEND ON

... from a carton of strings to a full professional studio, the place to call is Sam Ash. The largest selection of top brands in stock and famous N.Y.C. prices.

For a monthly flyer of Super Specials write :
Sam Ash Mailing List, Dept. GPM
124 Fulton Avenue, Hempstead, N.Y. 11550

IN NEW YORK STATE
718-347-7757
Out of state call operator for toll-free number

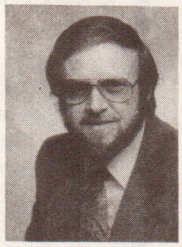
MUSIC • SOUND • COMPUTERS

Enter FREE and win $1,000!

Poetry Contest

SACRAMENTO — A $1,000 grand prize is being offered in World of Poetry's New Poetry Contest, open to everyone. **There are 200 great prizes in all, totaling over $15,000!**

The deadline for entering is May 2, 1990. Winners will be notified by June 10.



John Campbell
Editor & Publisher

Says Editor & Publisher John Campbell: "Even if you have written only one poem, or have never entered a contest before, this is your big chance! I want this contest to help me discover new poets!"

To enter, send one poem 21 lines or less, to: **New Poetry Contest, 2431 Stockton, Ste. 16, Sacramento, California 95817.**

Keep copies as no poems can be returned.

Mandolin Brothers

. . . the way it was in '51 . . .

Gibson J-200

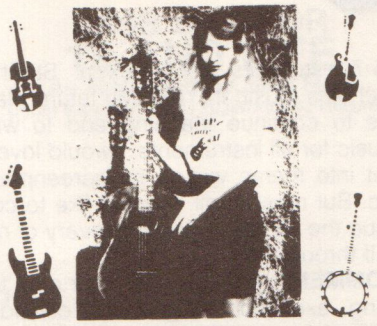
Gibson is making the finest J-200 guitars available in 38 years, with a huge voice, great attention to detail, and choice woods. We are proud to be one of Gibson's largest dealers of acoustic fretted instruments.

Available by mail order, or at our showroom.

FREE CATALOG (718) 981-3226

629 Forest Avenue, Staten Island, NY 10310

FINGER-BOARD MAPS



The best players know their notes. The Finger-board maps are the easiest and fastest way to learn where the notes are.

Just watch your playing improve. Don't settle for less when you can be the best.

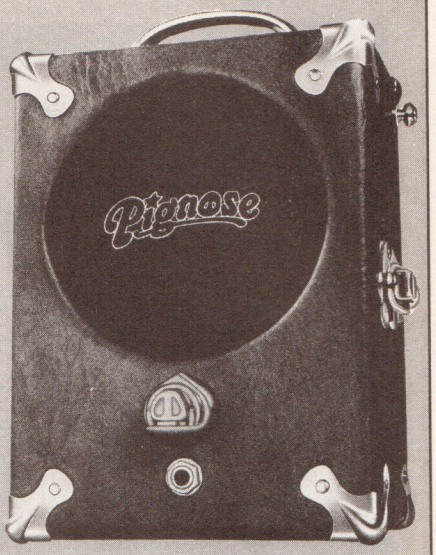
Transfer what you know on one instrument to another instantly. Please specify, Guitar, Bass Guitar, Mandolin, Violin, Tenor Banjo, 5 String Banjo, Classical Guitar, or Keyboards.

Check at your favorite music store or send: $3.00 for each map, $2.00 for each booklet or $6.00 for Map Your Axe T-shirt. Please add $2.00 for shipping and handling. Send to:

Banns Service
P.O. Box 363g2
Elmo, Utah 84521

Free Sample send $2.00 to cover postage and handling.

The Original



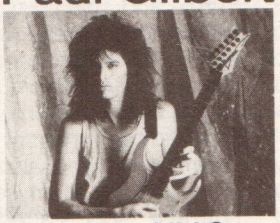
- AC Battery Powered.
- The classic original ***PIGNOSE*** has been used by more professionals than any other practice amp in history

447 E. Gardena Blvd., Gardena, CA 90248
Tel: 213-770-4444 Fax: 213-538-9560

AIM
ATLANTA INSTITUTE OF MUSIC

Presents.....

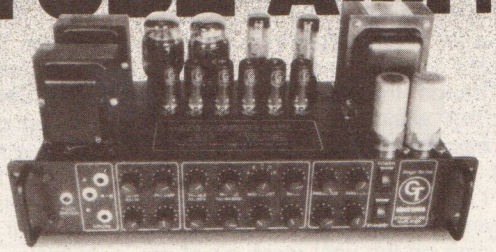
Paul Gilbert



Visiting instructor for AIM'S spring quarter beginning April 2nd. Paul joins AIM for 3 days conducting master classes & private lessons.!!!

For more information & Free Catalogue
Write or call:
(404) 242-7717
• • Don't miss it • •
6890 Peachtree Ind. Blvd., Suite 7
Atlanta, GA 30136

THE LAST TUBE AMP...



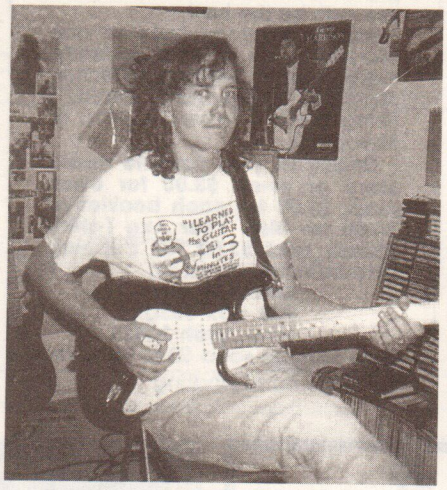
Here at Groove Tubes we've spent years restoring and optimizing all makes and vintages of tube amps. Each amp creates its own unique sound and no one amp could do it all. . .until now.

The STA-1 is a true stereo tube amp with two powerful tube amps designed to use most any type of power tube. You can set the amps up to sound identical or radically different. The ultimate in A/B switching with one amp using a Duet of GTEL34's to drive a 4 x12 Marshall cabinet while the other amp's Duet of GT6L6's push a couple of 10's like a classic 50's amp. Real A/B effect because you're switching ***amps*** *and not just channels! Mix and match power tubes and speakers to get the perfect combination, mean or clean, it's up to you.* ***The STA-1, THE LAST TUBE AMP . . .YOU'LL EVER NEED.***

GT ELECTRONICS
Box 923353, Sylmar, California 91342
(818) 361-4500

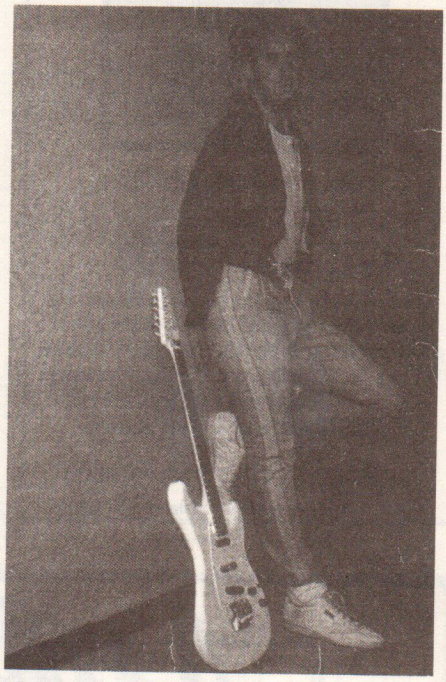
RESUME

NAME: Patrick James Fling **AGE:** 21
ADDRESS: 50 Carlisle Ave, 2nd Floor
York, PA 17404
INFLUENCES: Hendrix, Zappa, Van Halen, MSG, Rhoads, Morse, Bach, Vivaldi, Mozart, Sor, Giuliani, Corea, Holdsworth, Beck, Ravi Shankar, and Jan Hammer.
EQUIPMENT: Jackson Soloist Custom, Alvarez CY-116 Classical, Marshall 3203 Artist Amplifier, Korg SDD-2000 Sampling Digital Delay, Yamaha RX5 Digital Rhythm Programmer, Alesis HR-16, and an Ensoniq ESQ-1.
PERSONAL STATEMENT: I started playing the piano at age seven, but switched to guitar two years later. I had two years of lessons to start me off, after which I played mostly by ear. I used to spend a lot of time figuring out the hottest solos I could find and played in cover bands throughout my teenage years. This was not fulfilling. I noticed that I was falling into technical ruts of always playing fast and flashy guitar styles. I felt that I wasted a great deal of time trying to be a "Hot Player" instead of focusing on the vast reservoir of music inside myself. I discovered the classical guitar when I was 17 and it changed my whole outlook on myself and my music. I noticed that when I played, there was no sense of time. What is time? Studying Bach, Mozart, Vivaldi, Sor, Giuliani, etc. helped develop my composition skills greatly. I no longer spend time learning flashy licks, but instead focus all of my energy on writing and teaching. I currently teach 65-70 students per week at Stephen Nicholas Music in York. My future plans are to continue teaching and to write music for all instruments. I would love to get into theme writing for screenplays, etc. But most of all, I would like to continue the never-ending discovery of myself through music.
COMMENT: Melodies as clear as a folk song, execution so good his considerable chops don't call attention to anything but the music, which is at once listener friendly and complex. A Celtic twist unlike Steve Morse, but mines the "Highland Wedding" vein.



NAME: Mac McNabb **AGE:** 25
ADDRESS: 1636 Cattle Trail,
Austin, TX 78478
INFLUENCES: Beatles, Beck, Clapton
EQUIPMENT: Fender Strat, Warmoth Strat, Marshall 50 watt, Fender Bandmaster, Tascam Porta-two, Alesis HR-16, Alesis Midiverb II.
PERSONAL STATEMENT: I've been playing guitar since I was 12. I started out playing 12-string acoustic and concentrated on rhythm guitar first. Two years later I purchased a very cheap Les Paul copy and started to learn lead guitar and play in bands. I played in a variety of original and copy bands until I went to study music at Loyola University (New Orleans). Soon after, I moved to Austin, and I've been playing around here for the last five years. I'm currently putting an alternative instrumental band together and releasing my own tapes.
COMMENTS: Rough, ready and rockin', with just the right touch for blues, slide and modern tapping. Mac knows all the right notes to leave out.

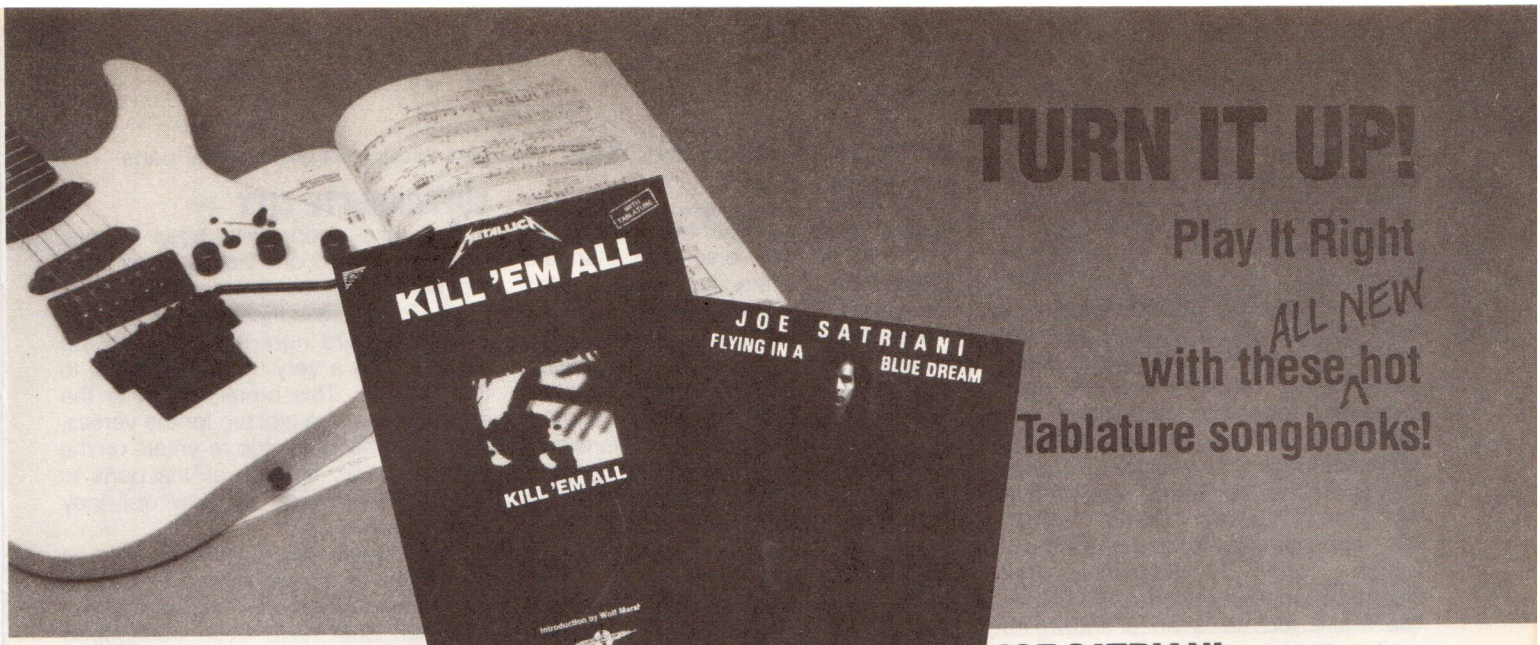
NAME: Roger Kaye **AGE:** 24
ADDRESS: P.O. Box 8323
Johannesburg 2000 South Africa
INFLUENCES: Schenker, Lifeson, Blackmore, and Holdsworth.
EQUIPMENT: Ibanez Roadstar with Seymour Duncan
PERSONAL STATEMENT: Eleven years ago I was given a genuine "el



cheapo" Gallo acoustic guitar that must've been made up of plywood and other unmentionables, but that instrument was merely the tip of the iceberg. I recall the way I used to attach pieces of aluminum foil to the ends of the strings to achieve that "heavy guitar sound" that I heard on records by Sweet, Deep Purple and Thin Lizzy. Needless to say, I soon found that I was on the wrong track, and accordingly, got into playing electric guitar. Within a few years I had begun writing material and had also discovered an unusual passion for the drums. I realized also, that sitting in a room playing to myself would get me nowhere, so I started jamming with a few friends and shortly joined a hard rock group, Montreux, wherein I shared the duties of lead guitar. I won second place in a national guitar competition, held in mid- 1987, with an instrumental piece, which featured both acoustic and

Continued on next page

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission to GUITAR Recordings. Send to: *GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573.* You must enclose a SASE with your submission.



TURN IT UP!

Play It Right with these ALL NEW hot Tablature songbooks!

METALLICA

METALLICA: KILL 'EM ALL

Finally available! Play the searing leads to "Hit the Lights," "Motorbreath," "Jump in the Fire," "No Remorse" and 8 more Metallica killers! **Transcribed by GUITAR.**

CL007018 ..... **$16.95**

MR. BIG

Belt out heavy-hitters like "Addicted to That Rush," "Wind Me Up," "Had Enough" and 8 more with this classic! **Transcribed by GUITAR.**

CL006990 ..... **$17.95**

BLACK SABBATH: WE SOLD OUR SOUL FOR ROCK 'N' ROLL

Complete tab Sabs! You get "Iron Man," "Sabbath, Bloody Sabbath," "War Pigs," "Snowblind," "Paranoid," "Children of the Grave," "Am I Going Insane" and 9 more dark epics! Alright!

HL692200 ..... **$16.95**

GREAT WHITE: TWICE SHY

Matching tab blockbuster to the raging band's breakthrough! Includes "Move It," "Once Bitten Twice Shy," "Mista Bone" and the rest!

WG000396 ..... **$16.95**

ANTHRAX: FISTFUL OF METAL

Rock out to "Deathrider," "I'm Eighteen," "Soldiers of Metal" and 7 more rude rockers! **Transcribed by GUITAR.**

CL007217 ..... **$16.95**

WHITE LION: BIG GAME

Tab transcriptions of "Goin' Home Tonight," "Dirty Woman," "Radar Love," "Little Fighter" and 7 more axe thrashers!

WG000400 ..... **$17.95**

DOKKEN: Selections from BEAST FROM THE EAST

Hot rockin' guitar collection features "Unchain the Night," "Dream Warriors," "Into the Fire," "Kiss of Death," "Alone Again" and 3 more Dokken Classics!

WG000391 ..... **$16.95**

JOE SATRIANI

JOE SATRIANI: FLYING IN A BLUE DREAM

Boost your chops to "Big Bad Moon," "Back to Shalla-Bal," "Into the Light" and the rest from this guitar ace's new album! **Transcribed by GUITAR.**

CL007029 ..... **$18.95**

BRAND NEW BIOS!

DEF LEPPARD: ANIMAL INSTINCT

Brand new and authorized by the band, this is the full story of their rise to the top! Great photos!

ZB010121 ..... **$15.95**

GUNS N' ROSES: LOW LIFE IN THE FAST LANE

Chronicles the fast and furious lifestyle of L.A.'s greatest band as they travel their trail into mayhem! Hot stuff!

OP045616 ..... **$12.95**

METALLICA IN PERSON

Contains feature articles and great color photos, plus all lyrics to **Master of Puppets** and...**And Justice For All!**

CL003551 ..... **$9.95**

To charge by phone (Visa or MasterCard)

call 1-800-331-5269

9 AM - 5 PM EST Mon. - Fri.

or mail this order to:

MAIL BOX MUSIC

P.O. Box 341 • Rye, NY 10580

MONEY BACK GUARANTEE:

100% satisfaction or your choice of refund, credit or exchange.
Simply return goods within 10 days.

Note: NY, NJ, CT and TN residents, add sales tax. Add $2.50 per order for shipping/handling. For orders shipped outside the U.S., send $2.50 plus $4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

Please rush me the hot books listed below:

ITEM NO.	TITLE	PRICE
	Subtotal	
	NY, NJ, CT & TN sales tax	
	Shipping/handling	2.50
	Total	

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

☐ Check/Money Order enclosed payable to: MAIL BOX MUSIC • P.O. Box 341 • Rye, NY 10580

Charge my ☐ Visa ☐ MasterCard

Account No. _____ Expiration Date _____

Cardholder signature _____

213

RESUME

Continued from previous page

electric guitars. Montreux continued to play the clubs in the Johannesburg area, before dissolving in early 1988. I used this opportunity to go overseas, in order to look, listen and learn how things are done in other parts of the world. Recording on my own was a strenuous, but highly rewarding experience, as I had the opportunity to experience the "completeness" of music; my song "Pearls Before the Swine" was entered into another national "Demo Competition," sponsored by Roland and a music station, "Radio 5," and once again placed second out of about 450 entries. The future for me is an unknown but exciting territory, and I intend to relentlessly pursue my musical ideals without ever losing sight of the realities governing the complexity of the music industry. Time is the one ingredient necessary to make good things better, and I see my music in this light, with the knowledge that I must grow with each new experience and meet every new challenge with enthusiasm, confidence and determination.

COMMENTS: A modern, post-Satriani player, with feel, direction, and a composer's approach to solos, Roger is a professional, ready to answer the call.

PERFORMANCE NOTES

Continued from Page 33

guitars. There is a brief harmonized line before the second verse; the guitars are triads apart and the lines are based on C# Aeolian (C#,D#,E,F#,G#,A,B).

The guitar solo is also based on C# Aeolian, and the lines are mostly slow and melodic, with the exception of the final bar. Notice the wide vibrato and the heavy tone, full of natural overtones. At the end of the tune, the lead guitar introduces a counter-melody, which works well with the improvised vocal.

TRUCKIN'

This Grateful Dead classic begins with four guitars, two electric and two acoustic. The acoustics have been combined into one part from bar three onward (only one acoustic appears throughout the majority of the tune, anyway), while one elecric plays supportive rhythmic figures and the other intersperses solo lines based primarily on E Pentatonic minor (E,G,A,B,D) and E Pentatonic Major (E,F#,G#,B,C#). Notice that many of the rhythm figures and riffs throughout the tune are repeated in subsequent verses and choruses, and have been labeled to facilitate learning the tune. This is basically a simple tune to play, and players of all levels should play through all of the guitar parts.

SUFFRAGETTE CITY

This tune opens with three guitars, two electric and one acoustic, all playing similar but complementary rhythm parts. The two electrics have a distorted tone, split hard right and left, and the acoustic has a very thin tone, mixed to the left side. This breaks down to the acoustic and one electric for the verses, and the second electric re-enters on the choruses. Play through all the parts to compare them and see how well they work together.

The classic Mick Ronson solo is played by two guitars not exactly in sync, and this creates a great off-the-cuff feel. Both have been transcribed here, so you can compare them when playing through each, and so you can clearly see what's happening when listening to the recording and reading both parts simultaneously. The solo is based primarily on A Pentatonic Major (A,B,C#,E,F#), played on a Les Paul to achieve that one-of-a-kind tone.

The synth-horn riff during the ride-out has been arranged here for guitar. Other points of interest in this section are the piano part, playing the signature riff to "96 Tears," and the background vocals, essentially the same as those on the Beatles "Back in the U.S.S.R."

NOW, LEARN TODAY'S HOTTEST GUITAR LICKS RIGHT OVER THE PHONE!

CALL NOW: 900-999-6550

For the first time anywhere, QUICK LICKS shows you step-by-step, right over the phone, the exact licks of your favorite guitarists.

Just dial the special QUICK LICKS 900 telephone number and in minutes you'll be playing an incredible assortment of today's hottest guitar licks by today's greatest guitarists.

With just one call you'll learn the licks of:

- ☐ Jimmy Page
- ☐ Scorpions
- ☐ George Lynch
- ☐ Mettalica
- ☐ Eric Clapton
- ☐ Steve Vai
- ☐ Guns N' Roses
- ☐ Eddie Van Halen
- ☐ Stevie Ray Vaughan

NOW, QUICK LICKS ON CASSETTE!

Each jam packed Quick Licks cassette contains an unbelievable assortment of your favorite artists' hottest, tastiest licks, all in the same format that you hear on our special 900 line. Each cassette just $14.95 complete. Choose from any of the above listed artisits. Order 3 and pick a 4th tape free!

Quick Licks, 9016 Wilshire Blvd., Suite 454, Beverly Hills, CA 90211. Foreign orders please add $2.00 per cassette, U.S. currency only.

$2.00 first minute. 50¢ ea. additional min.

QUICK LICKS
We're as close as your phone.

Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH TO MASTERING THE GUITAR

- *No music reading necessary*
- *Written & performed by GIT graduate & award winner*
- *Lessons include text, understandable diagrams & cassette*
- *Covers styles of Lynch, Rhoads, Vai, Malmsteen, Van Halen, Satriani, Gilbert, Hammett, etc.*

"A well structured & explanatory catalog of all those neat things heard on record. Very thorough & comprehensive. An exhaustive exposition." — **Guitar World Magazine**

"A comprehensive survey of licks & tricks, and a solid music theory background. Recommended." — **Guitar Player Magazine**

"An amazing collection of every technique you might employ in any metal tune." — **Guitar School Magazine**

Lesson 1: Metal Chord Guide–Covers **every** chord used in today's rhythms: power chords, triads, thirds, octave diads, open power chords, passing chords, alternate tunings, suspensions, etc. **Plus** chord theory: construction, formulas, voicings, inversions $14.95

Lesson 2: Total Scales & Modes–From blues scales to exotic scales used by today's metal & neo-classical masters: pentatonics, major scale, natural minor, harmonic minor, melodic minor, diminished, wide-stretch extended scales, dorian mode, phrygian, Spanish phrygian, mixolydian, etc. Also covers chords & keys each scale is played over. **Plus** music harmony & theory $21.95

Lesson 3: Technique & Exercises–16 exercises outline an organized practice regimen to build lightning fast picking & a flawless fret hand. **Plus** all aspects of proper technique & timing $21.95

Lesson 4: Tricks–Covers **every** way imaginable to get harmonics, **every possible** variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, whammy bar, talking guitar, raking, slapping, weird noises, effects devices, more $24.95

Lesson 5: 100 Versatile Licks & Runs–A terrifying encyclopedia of ascending, descending & repeating-type riffs: 20 pentatonic & blues licks, 20 major scale & modal licks, 20 harmonic & melodic minor licks, 20 diminished licks, 20 chromatic & open string licks. All in tablature $29.95

In U.S. & Canada–add $2.50 postage when ordering one lesson. Add $1.00 **each additional** lesson. Order all 5 lessons & the postage is free! N.Y. State residents add 8¼% sales tax **per lesson.**

Foreign orders welcome—send **U.S. Funds only** & add $5.00 when ordering one lesson. Add $1.00 **each additional** lesson.

Mechanics of Metal™Publications,
P.O Box 162, Dept. B., Howard Beach, N.Y. 11414

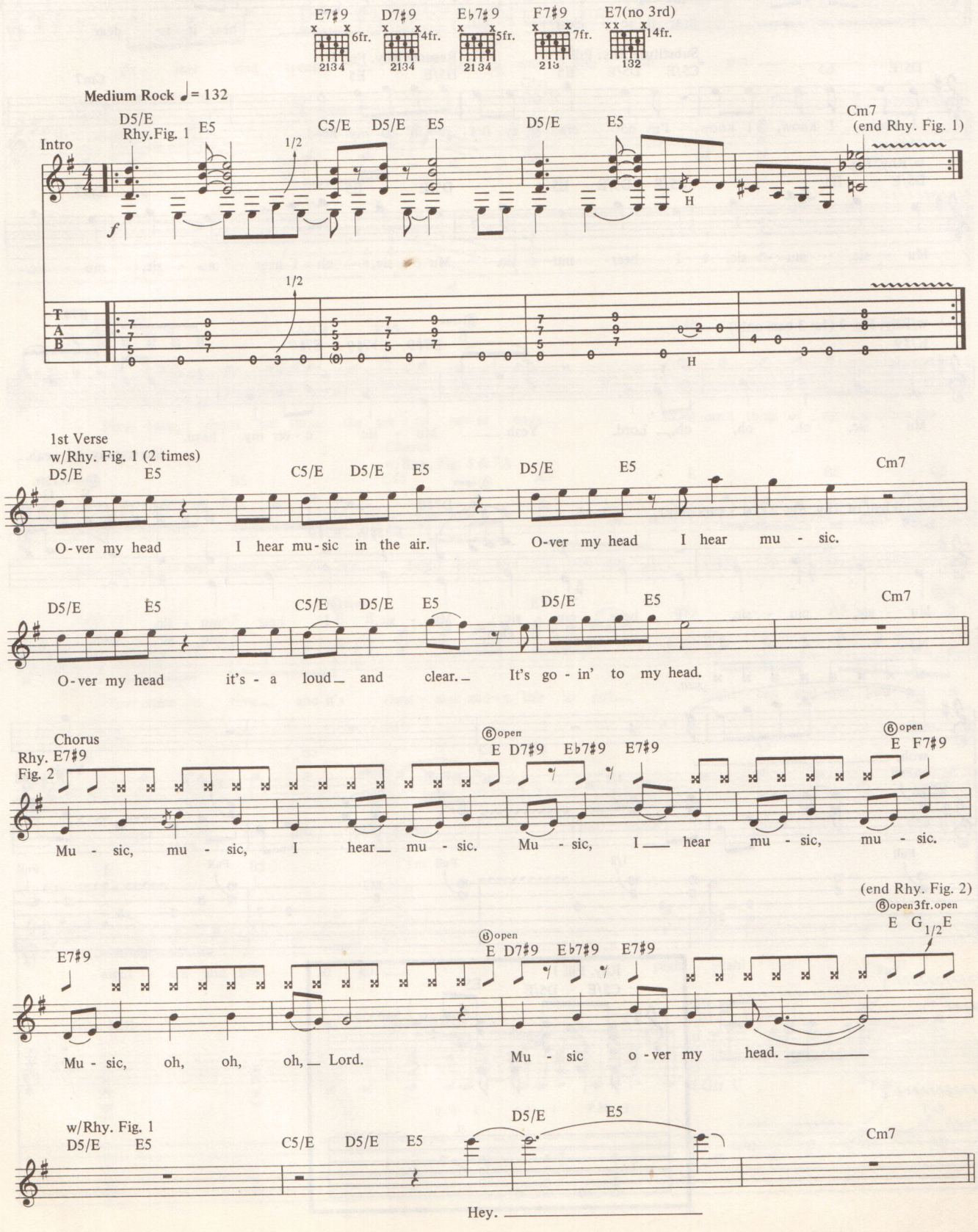
Tablature Explanation page 34

OVER MY HEAD

As Recorded by King's X

(From the album GRETCHEN GOES TO NEBRASKA/Megaforce Records

Words and Music by Douglas T. Pinnick, Ty R. Tabor and Terry W. Gaskill



Copyright©1989, 1990 by Jetydosa Music; Reproduced in Australia by Permission of Island Music
International Copyright Secured All Rights Reserved Used by Permission

2nd Verse
w/Rhy. Fig. 1 (2 times)

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

I hear it so clear. I hear it so dear.

Substitute Rhy. Fill 1 Resume Rhy. Fig. 1

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

I know, I know, I know, I'm not cra - zy. It's go - in' to my head.

Chorus
w/Rhy. Fig. 1

D5/E E5 C5/E D5/E E5 D5/E E5 Cm7

Mu - sic, mu - sic, I hear mu - sic. Mu - sic, oh I hear mu - sic, mu - sic.

w/Rhy. Fig. 2 (1st 3 bars only)

E7♯9 ⑥open E D7♯9 E♭7♯9 E7♯9 F7♯9

Mu - sic, oh, oh, oh, Lord. Yeah. Mu - sic o - ver my head.

She was say-in', yeah.

w/2nd half of Rhy. Fig. 2 (1st 3 bars only)

E7♯9 ⑥open E D7♯9 E♭7♯9 E7♯9 ⑥open 15fr. E G sl.

Mu - sic, mu - sic, I hear mu - sic. Mu - sic, I hear mu - sic.

Ooh, mu - sic, woh,

N.C. sim.

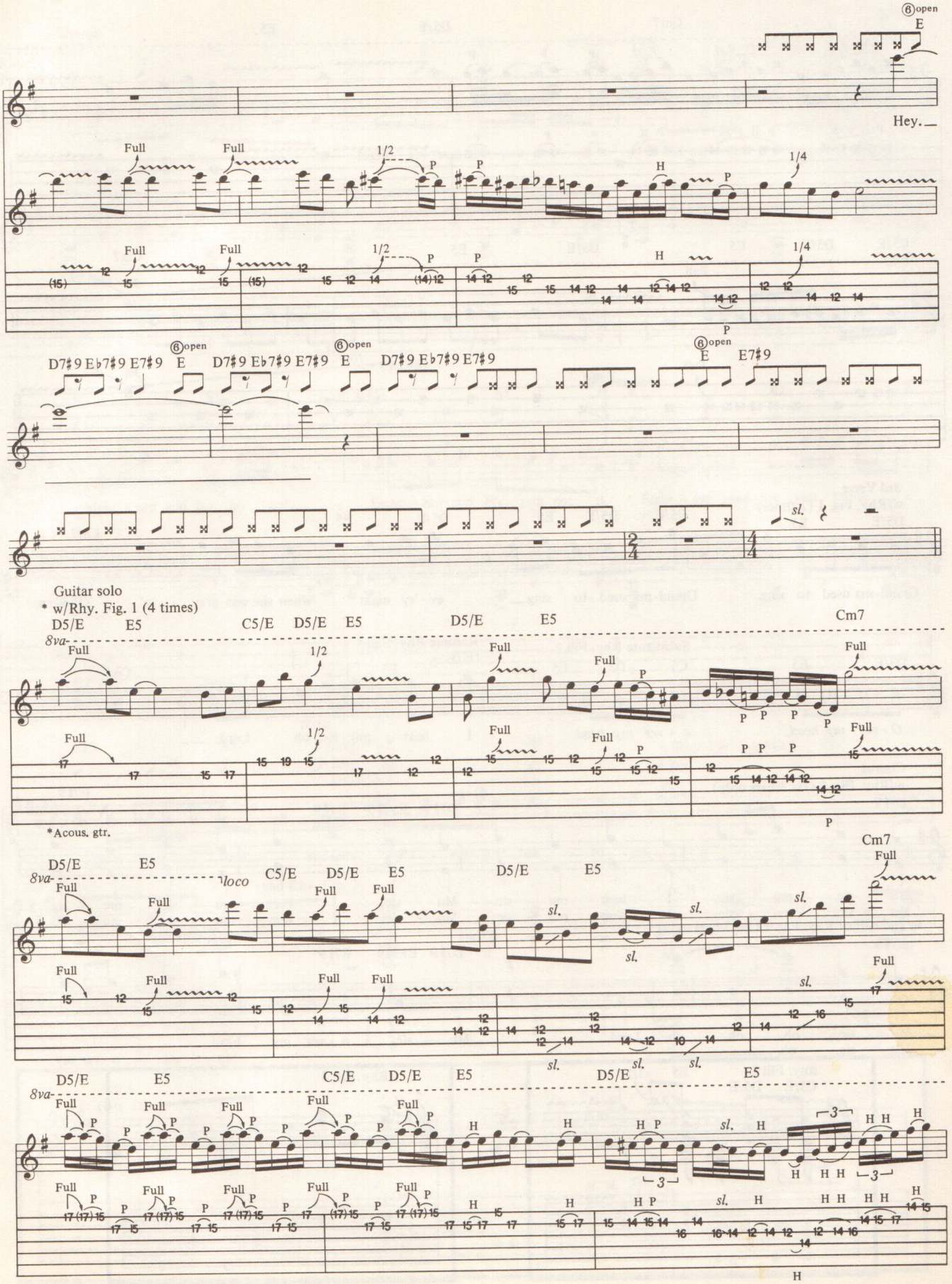
woh. Yeah.

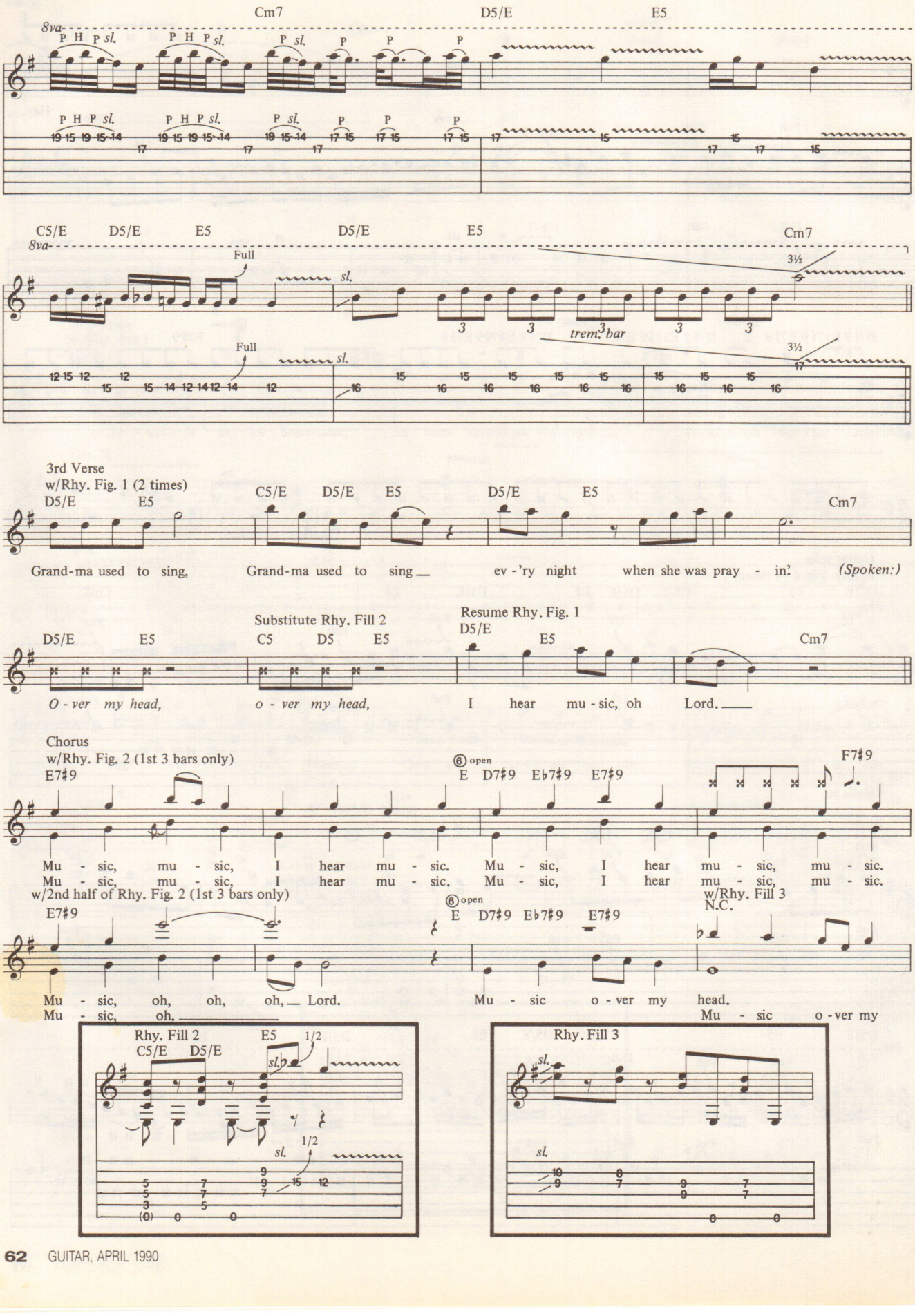
Full 1/2 Full Full Full

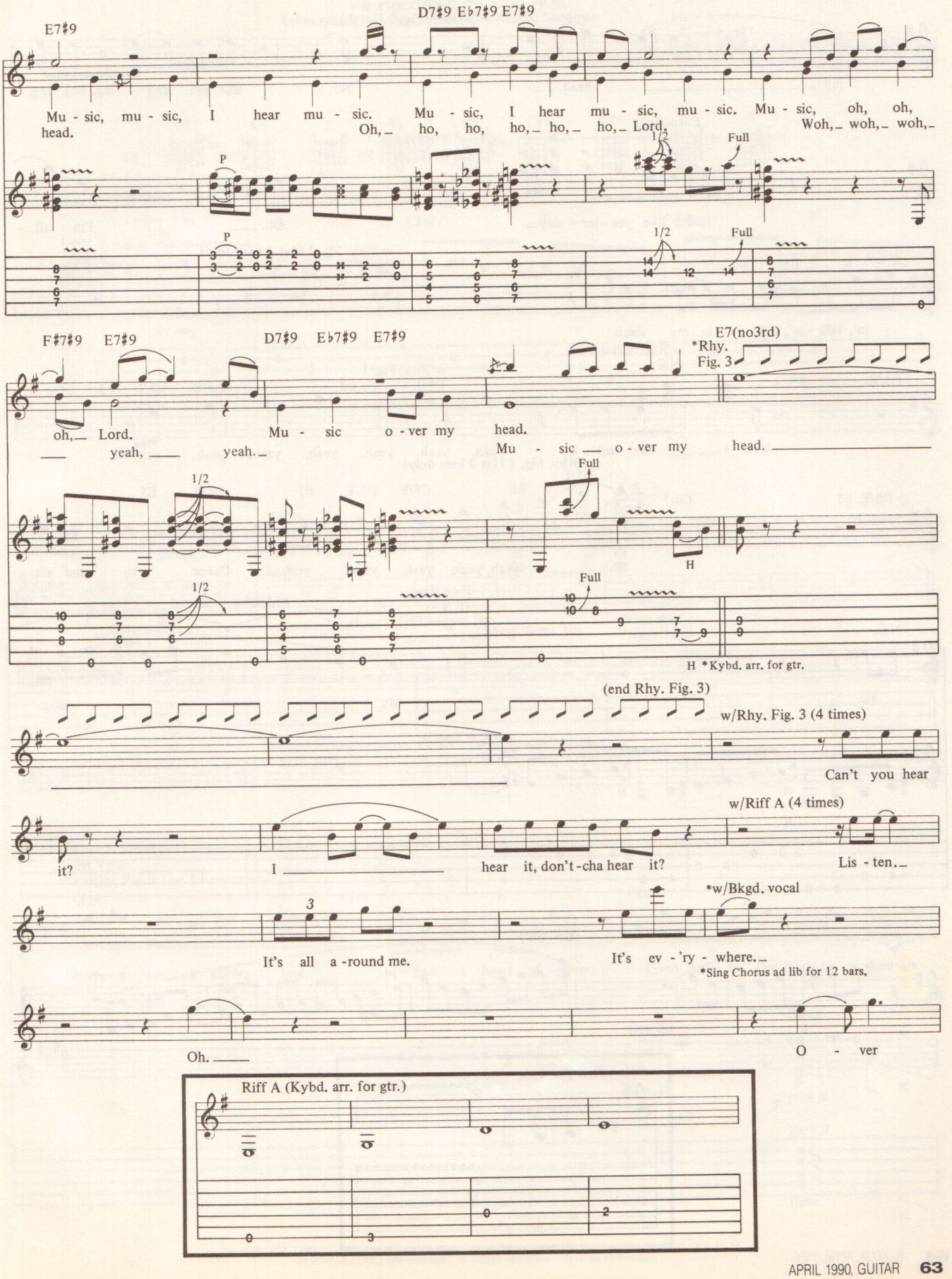
Full 1/2 Full Full Full

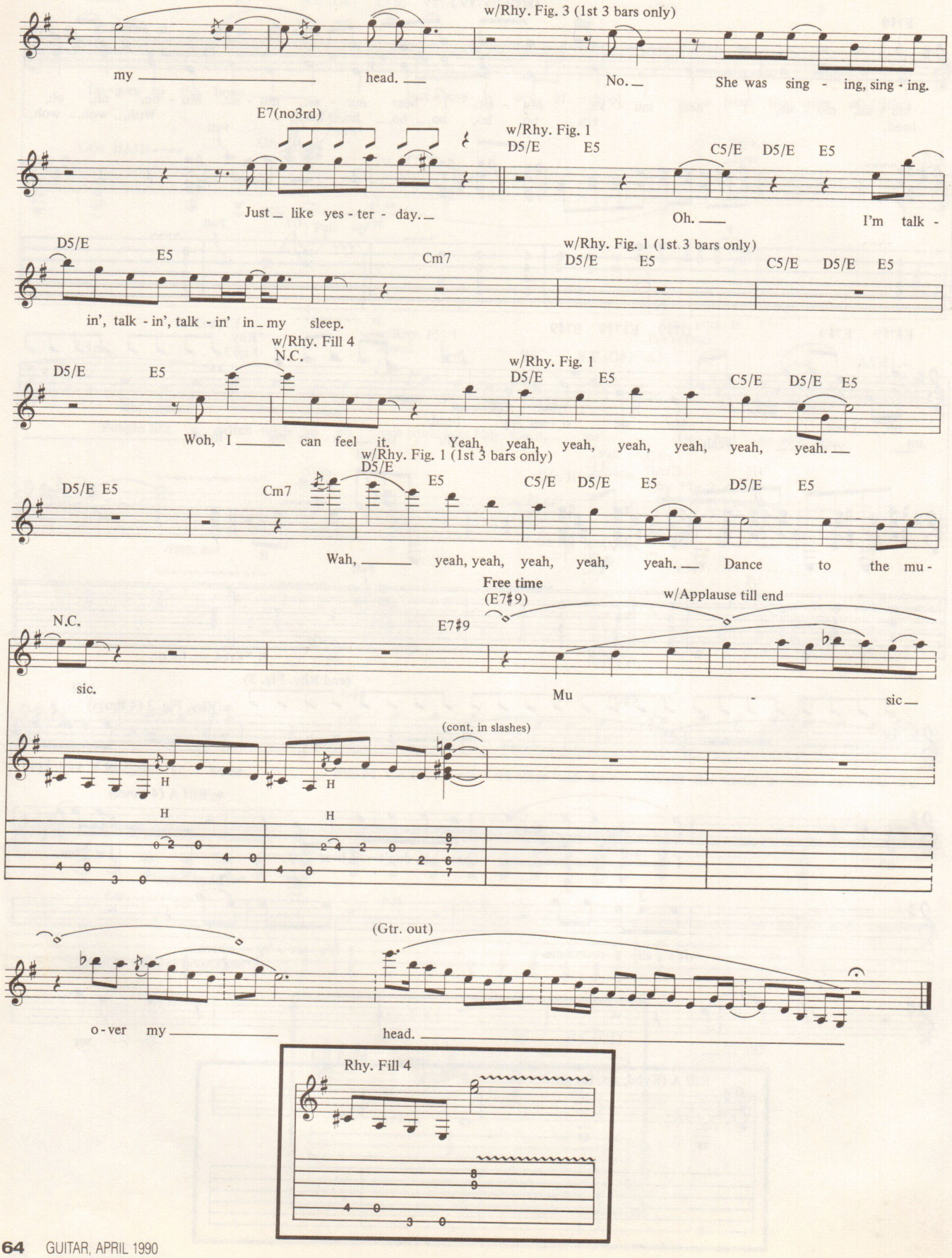
Rhy. Fill 1

C5/E D5/E E5 sl. sl.


⑥open
E
Hey.
Full
1/2
1/4
P
H
D7♯9 E♭7♯9 E7♯9
E7♯9
sl.
Guitar solo
* w/Rhy. Fig. 1 (4 times)
D5/E
E5
C5/E
Cm7
8va-
*Acous. gtr.
loco


Cm7
D5/E
E5
8va
P H P sl.
P sl.
P
C5/E
D5/E
E5
Full
sl.
trem. bar
3½
3rd Verse
w/Rhy. Fig. 1 (2 times)
Grand-ma used to sing,
Grand-ma used to sing
ev-'ry night
when she was pray - in'.
(Spoken:)
Substitute Rhy. Fill 2
Resume Rhy. Fig. 1
C5
D5
O - ver my head,
o - ver my head,
I hear mu - sic, oh
Lord.
Chorus
w/Rhy. Fig. 2 (1st 3 bars only)
E7♯9
E D7♯9 E♭7♯9 E7♯9
F7♯9
Mu - sic, mu - sic, I hear mu - sic. Mu - sic, I hear mu - sic, mu - sic.
Mu - sic, mu - sic, I hear mu - sic. Mu - sic, I hear mu - sic, mu - sic.
w/2nd half of Rhy. Fig. 2 (1st 3 bars only)
w/Rhy. Fill 3
N.C.
Mu - sic, oh, oh, oh, Lord.
Mu - sic o - ver my head.
Mu - sic, oh.
Mu - sic o - ver my
Rhy. Fill 2
1/2
Rhy. Fill 3


E7♯9
D7♯9 E♭7♯9 E7♯9
Mu - sic, mu - sic, I hear mu - sic. Mu - sic, I hear mu - sic, mu - sic. Mu - sic, oh, oh,
head. Oh, ho, ho, ho, ho, ho, Lord. Woh, woh, woh,
P
1/2
Full
F♯7♯9 E7♯9
D7♯9 E♭7♯9 E7♯9
E7(no3rd)
*Rhy. Fig. 3
oh, Lord. Mu - sic o - ver my head.
yeah, yeah. Mu - sic o - ver my head.
H
H *Kybd. arr. for gtr.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (4 times)
Can't you hear
w/Riff A (4 times)
it? I hear it, don't-cha hear it? Lis - ten.
*w/Bkgd. vocal
It's all a-round me. It's ev - 'ry - where.
*Sing Chorus ad lib for 12 bars.
Oh. O - ver
Riff A (Kybd. arr. for gtr.)


w/Rhy. Fig. 3 (1st 3 bars only)
my head. No. She was sing - ing, sing - ing.
E7(no3rd)
w/Rhy. Fig. 1
D5/E E5 C5/E D5/E E5
Just like yes - ter - day. Oh. I'm talk -
D5/E E5 Cm7
w/Rhy. Fig. 1 (1st 3 bars only)
D5/E E5 C5/E D5/E E5
in', talk - in', talk - in' in my sleep.
w/Rhy. Fill 4
N.C.
D5/E E5
w/Rhy. Fig. 1
D5/E E5 C5/E D5/E E5
Woh, I can feel it. Yeah, yeah, yeah, yeah, yeah, yeah, yeah.
w/Rhy. Fig. 1 (1st 3 bars only)
D5/E
D5/E E5 Cm7 E5 C5/E D5/E E5 D5/E E5
Wah, yeah, yeah, yeah, yeah, yeah. Dance to the mu -
Free time
(E7♯9)
w/Applause till end
N.C.
E7♯9
sic. Mu - sic
(cont. in slashes)
H H H H
(Gtr. out)
o - ver my head.
Rhy. Fill 4

Hot Licks® Video Tapes

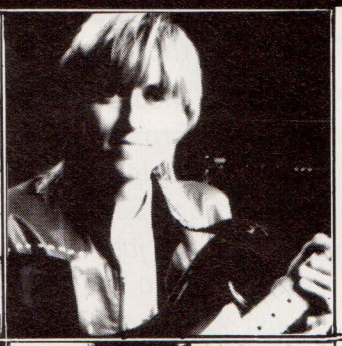
The tapes that really teach

VINNIE MOORE
Advanced Lead Guitar

Voted **BEST NEW TALENT** in Guitar Player, Guitar & Guitar World Magazines! **Let the best make you better!** Jammed with **advanced scales, licks** and **mastery! (hour)**

NEW!—Speed, Accuracy & Articulation

Vinnie's second hot video takes you even **further into lead guitar's advanced realm!** This masterpiece truly gives you the **ultimate! (one hour)**



ERIC JOHNSON
Total Electric Guitar—NEW!

A legend in his own time, this virtuoso will give you a lesson to cherish forever! Learn **advanced speed and accuracy, muting, bending, harmonics, Rock, Blues, Jazz** and **Country** styles and influences of **Hendrix, Beck, Clapton, Atkins, Reed, Montgomery** and **Breau,** plus **all** the subtleties that make Eric one of the true greats! **(90 minutes)**

LONNIE MACK
Rhythm and Lead Blues Guitar—NEW!

Take a master class with one of the most powerful and influential blues players ever! Jammed with **hot rhythm and lead licks, string-bending, vibrato** and **whammy tricks.** Get down with the **"Memphis"** man! **(one hour)**

ARLEN ROTH
Chicago Blues Guitar

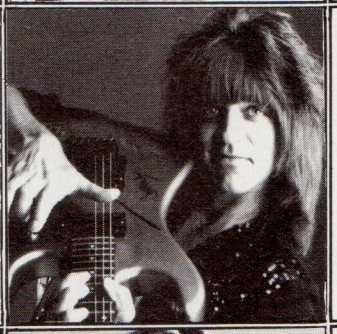
Let the man behind the movie **"Crossroads"** show you **blues string bending, solos, licks,** and **how to get the most feeling out of your guitar! (one hour)**

Learning Rock & Heavy Metal Guitar

A great **beginners' primer in Rock & Metal technique. Proper bending, vibrato, whammy-bar** styles, **"flash" tricks! (one hour)**

MARTY FRIEDMAN
Exotic Metal Guitar—NEW!

An intense lesson in **exotic scales, odd-time signatures, theory, solo construction** and more from one of Metal's most unique and inventive players from the hot duo **Cacophony. A must for today's player! (one hour)**



MICHAEL FATH
Progressive Classical Rock Guitar—New!

Learn **Paganini-style classical licks, sweeping arpeggios, right-hand tapping, triad stacking** and so many other techniques from one of today's true rising stars! A great master teacher as well as a player, **Michael Fath will blow you away! (one hour)**

STUART HAMM
Slap, Pop & Tap For the Bass

Advanced slapping, popping, tapping, arpeggios, contrapuntal playing, funk, chords and more from the masterful bassist with **STEVE VAI, JOE SATRIANI** and **DAVID + DAVID. (one hour)**

TOMMY TEDESCO
Playing Guitar for a Living—NEW!

At last! A true master class from the most recorded guitarist in history! Learn the **secrets of the trade** from the legendary **studio Czar** and **Guitar Player columnist!** From **playing charts** to **sight reading two-guitar parts, a must for all guitarists! (90 minutes)**

Learn guitar, bass, keyboards, or drums with the best! There's no need to read music! Each video lesson is only $49.95 and is like taking at least 10 lessons with your favorite player! Order yours now by calling the HOT LICKS HOTLINE 914 763-8013.

YES! Please send me:

- ☐ ERIC JOHNSON-TOTAL ELECTRIC GUITAR
- ☐ VINNIE MOORE-ADVANCED LEAD GUITAR
- ☐ VINNIE MOORE-SPEED ACCURACY & ARTICULATION
- ☐ TOMMY TEDESCO-PLAYING GUITAR FOR A LIVING
- ☐ LONNIE MACK-RHYTHM & LEAD BLUES GUITAR
- ☐ ARLEN ROTH-LEARNING ROCK & HEAVY METAL GUITAR
- ☐ ARLEN ROTH-CHICAGO BLUES
- ☐ MICHAEL FATH-PROGRESSIVE CLASSICAL ROCK GUITAR
- ☐ MARTY FRIEDMAN-EXOTIC METAL GUITAR
- ☐ STUART HAMM-SLAP, POP & TAP FOR THE BASS
- ☐ VHS ☐ BETA ☐ PAL/VHS-EUROPEAN FORMAT

Each video is $49.95 plus postage.
Postage: In US & Canada $4; Europe & S Amer. (air) $7; Asia & Aust. (air) $9. Checks allow 3-4 weeks. Checks accepted on US banks only and in US dollars

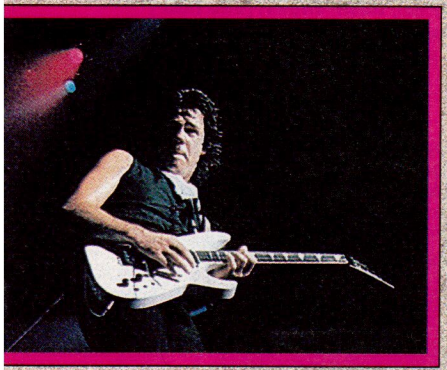
I enclose $_____ check or M.O. payable to: Hot Licks Productions, Inc. (US currency only. NYS res. add local tax)

Name _____
Address _____
City _____ State _____ Zip _____
Phone _____
Charge to my ☐ Visa ☐ Mastercard
Account no _____
Exp. date _____
Cardholder's signature _____

INTERNATIONAL INQUIRIES CONTACT HOT LICKS
FOR NEAREST DISTRIBUTOR 914 763-8013 FAX 914 763-9453

PM4-90

ROCK SOLID



A rock solid foundation of craftsmanship, performance, and fulfilling musicians' needs has always been the bottom line at Charvel. Starting up in the late 70's, and working hard through the 80's, we're gearing up for a new decade with more innovative ideas and designs to continue our tradition of building high quality, high performance guitars for the progressive player of the 90's.

We've incorporated past and present with future design, and created instruments of form ***and*** *function. Using our new Floyd Rose licensed tremolo, our new pickups, sculpted heel joint, and flashy finishes, coupled with the compound radius fingerboard and our distinctive, often mimicked headstock, we've constructed not just another guitar, but a performance instrument. We will also borrow a few classic ideas from the past to bring an even wider variety of instruments to choose from.*

Our instruments are played by the top professionals throughout the world, and we're continuing to keep our guitars in the hands of future players. We, here at Charvel, keep the musicians' needs in mind when creating an instrument. For performance, reliability, and "The Look," make your next guitar Charvel . . . Rock Solid.

For a complete poster catalog of the 1990 line please send $2.00 to:

The Charvel Guitar Company
P.O. Box 2344, Fort Worth, TX 76113

TY TABOR

THE UPHILL CLIMB

by John Stix

Some people have to dream a long time before they wake up and find their visions are real. That's the story of one of this year's best new bands, King's X. Though their Beatles meet Cream in the 1990s sound is newly-heralded on the recent Lps, Out of the Silent Planet *and* Gretchen Goes to Nebraska, *the band has actually been been around for almost a decade. Perhaps the beneficiary of the resurgence of classic rock radio, and the coming around again sound and success of Aerosmith, the Stones, Doobies, et al., Houston's Ty Tabor, a Jackson, Mississippi-born guitarist, started playing in the pre-Van Halen era, only to be discovered in the late 80s. As the virtues of blues/rock guitar are being rediscovered by the likes of Jake E. Lee and Mark Kendall, Tom Keifer and Slash, it's appropriate that a guitarist who actually grew up in that era, saw the original shows, not just the videos, is hailed by players as diverse as Kip Winger and Vernon Reid, as one of THE guitarists, in one of THE bands of the 1990s.*

KING'S X

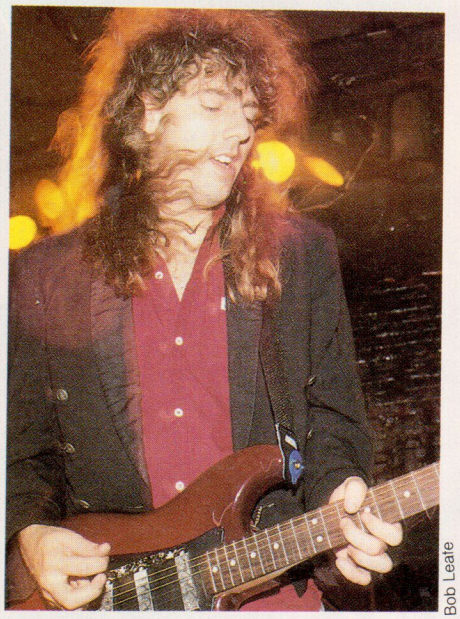
Bob Leafe

Your sound is at once retro by a decade or two and fresh in the 90s.

It's not an intentional rejection of anything, as much as it's just a direct result of our influences coming mainly from late 60's and early 70's rock 'n' roll. I'm sure it has that type of an older feel. We've been doing this for a good long time. We grew up with it. That was our period of growing up and listening to music.

You stuck it out a long time before you got signed.

Definitely. This particular band is approaching our tenth year of trudging on. We've been together doing this all the way through the 80s. We had a dream and a vision together and we stuck it out and hoped for the best. We played just about every state in the U.S. and just about every city. About four years ago, we were doing the college conventions and parties circuit. We traveled in what we call the Chuck Wagon, it was a big old truck. Actually we had part of the cab going into the back of the truck cut out and we opened it to a small area with a wooden square thing to sit on and we traveled sometimes 32 hours for one-nighters with everybody in there. I haven't worked a day job since the band formed, with the exception of a couple of times when it got really rough when we lived in Springfield, Missouri. I



Bob Leafe

went out and shoveled snow off of peoples' driveways for extra bucks. We spent about five good solid years touring clubs and the fifth year doing mostly the college circuit. We made a living doing that. When we were doing the clubs, we were playing sometimes six nights a week.

There must have been times when you almost got signed or almost gave up.

In those days there were probably more times of almost giving up and more times of disappointment than high times. We started out with a lot of high hopes and complete belief that it was going to work. We said, let's go for it. Like every band, you get a lot of offers here and there. A lot of people say, I work with this record company and I want to do this and that for you. We had nothing work out those first five years—everything fell through. That happened till it got to the point where even when somebody legitimate called up, like Megaforce, initially I was going yeah, sure. We got to the point where nothing meant anything from anybody, until we saw some action.

Did you ever break up?

Mostly it would be one of us getting to that point and the other two would not be at that point at that moment, so we helped pull each other through. There was one time in Hobbs, New Mexico, where for the first time all of us got to that point at the same time. It scared us to death. We were going, 'This has never happened. Who is going to keep us together now, if we all want to leave?' It scared us to death. That week in Hobbs being the lowest point, it was also the turning point for us, in a weird way. We didn't understand at the time. We made decisions about what we really wanted. We didn't have any idea how to get those things or what to do about it. We just knew things had to change. I think shortly after that is when we came into contact with our manager, Sam Taylor, who helped to show us what was making us miserable and what to do.

What were you doing wrong?

We were trying to please everybody else but us. We were trying to do what you should do to get a record deal, whatever that would be. We were listening to the advice of record people and doing everything but what was absolutely true to us. The only advice I would give is that. You have to stick to what you truly believe you should be doing. What makes you happy. If you're not doing that, you're wasting time. We decided that all else was not worth it. We either had to do that or give up. That was the last straw. We said it's all or nothing.

You must have played your share of covers.

It was half and half, if we could ever get away with it. We played mostly old rock 'n' roll and the stuff we grew up with. We did some Trower, some Hendrix. We were basically known as a band where you could hear all the old classic rock. In the early days we did "Roundabout," by Yes, with guitars. People used to get off on that. We did a lot of Beatles, which was popular. We occasionally did

Figure out hot licks!
Slow 'em down to half speed

2-Speed Music Study Recorder
from ***Workshop Records***

THE CASSETTE RECORDER FOR LEARNING MUSIC
the **only** recorder available with this unique combination of features

CALL FOR CURRENT PRICE*

TWO SPEEDS
Switch back & forth from full to half speed. At full speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

PITCH CONTROL
Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

QUICK REVIEW
Permits you to repeat a phrase with only a single touch of the rewind button.

PLUS:
BATTERY OR A.C. OPERATION
BUILT-IN MICROPHONE AND SPEAKER
RCA-TYPE LINE JACKS (IN AND OUT)

GIVE US A CALL TODAY FOR SAME-DAY SERVICE

Name _____
Street Address _____
City _____ State _____ Zip _____
Phone (_____) _____ - _____
Card # _____ Exp. Date _____

*Plus $4.00 shipping (Write for shipping info outside continental U.S.). TX residents add $15.00
( ) Check
( ) Money Order
( ) VISA/MC
U.S. funds only

Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or 1-800-543-6125

A Universe of Expression

PASSION AND WARFARE... the new solo album from Steve Vai.

For a full color poster of Steve Vai with the Ibanez Universe 7-String guitar, send: $5.00 to cover postage and handling to: Ibanez Dept. SV7, P.O. Box 886, Bensalem, PA. 19020 (USA orders only).

Ibanez®

an entire set where we just picked a key and went, having no idea what we were going to do. We have jammed an entire set, experimenting, going into weird music. Originally, it came out of complete and utter boredom. The first time we ever did it was in Arkansas. There were six people there at the most. It was four in the morning for the last set. They were so drunk they didn't care. We were completely bored with what we were doing. We said, let's just create some music here. We did it for ourselves, for our own sanity. There have been tunes that came out of that. A lot of times we'll jam during soundcheck, and a lot of songs have come out of those. "Out of the Silent Planet" started as a jam at soundcheck. "Never Be the Same" was a jam in the studio, as we were getting our sounds. For "Mission," we were sitting around in a room trying to write music and jamming out parts.

Guitarwise, you're a product of the 60s and 70s.

There was a time when I went through a serious imitation of Ace Frehley in the early 70s, before Kiss was mega. They were an unknown band that a couple of my friends had records by. I heard them and thought, what is this? When it got to a lead solo, out of this music came a short melodic solo with a great shake, great vibrato. I remember thinking, that's interesting, some nice stuff. Of course, everybody around me thought I was insane for liking it or saying it was good. I was heavily influenced in the early days by that type of playing with a good shake. Trower and Johnny Winter floored me with their styles. There was a whole group of guitarists in those days that to me had great style. "Mississippi Queen" would have these little simple licks, but the shake of the string just blew me away. It was people playing from their hearts, so that had a big impact on me. I'd sit around literally for hours, working on shakes and learning how to bend strings. I'd hear something that I loved so much I'd go, I've got to know how to do that. I would try my best to shake it in that way.

Do you have a style as well defined as those early heroes?

I don't know how to answer that. I'm not necessarily looking or searching for something. I feel comfortable, or at least honest, in the way I'm trying to interpret my own feelings on the guitar. I guess other people would have to judge that, what it sounds like to them.

You are a pentatonic blues scale player. Do you have any interest in 90's styles?

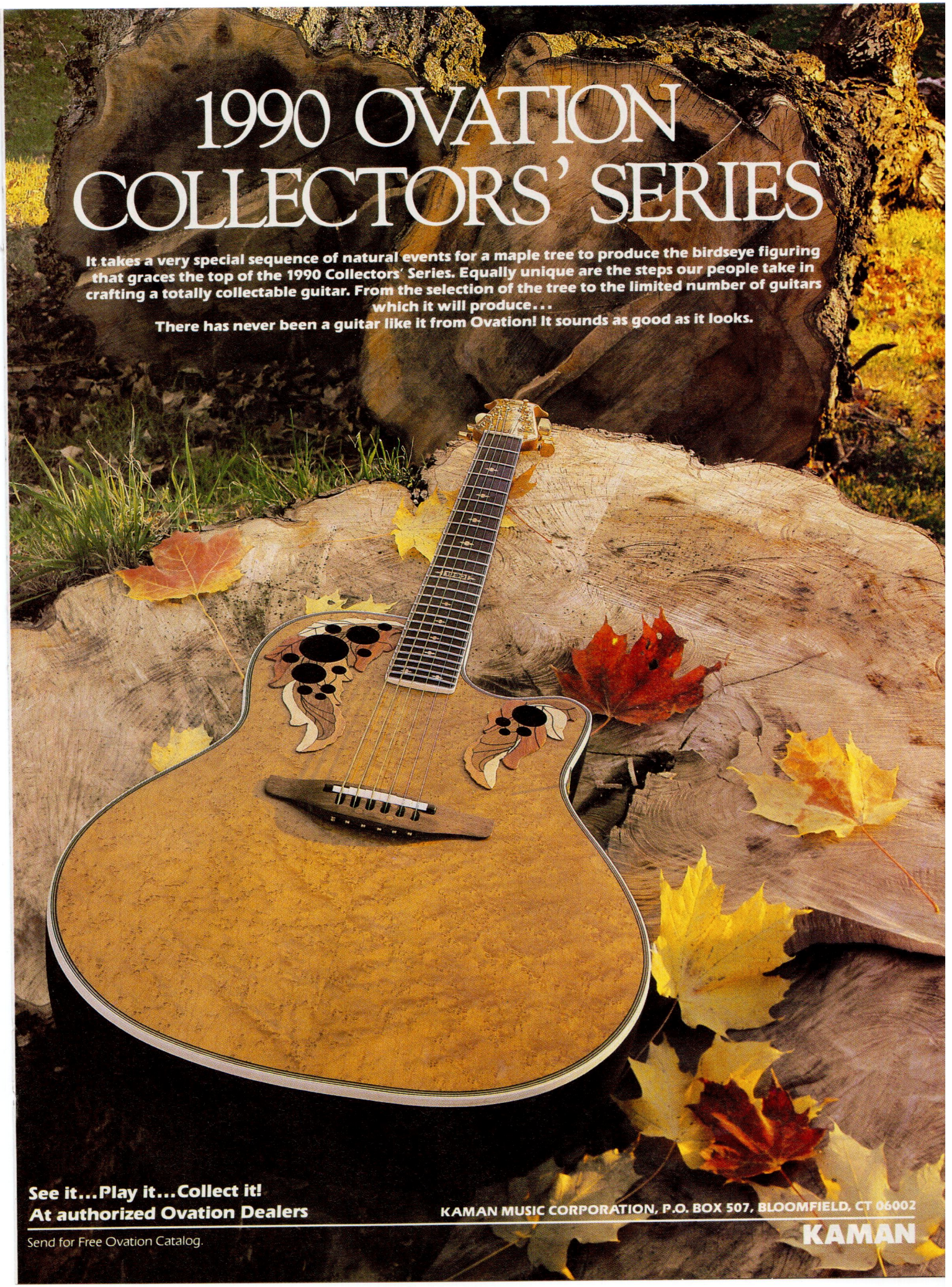
I'd be lying if I didn't honestly say the first time I heard Van Halen I was so shocked I felt like putting my guitar away and quitting. When I first heard him, I knew it wasn't simply a bunch of tricks. It was an incredible style, and this one person's interpretation of how to do things floored me. I thought, that is the most incredible stuff I've ever heard. I didn't try to copy it, mainly because by the time I heard Van Halen, I was getting around to the idea of I can't sit here trying to be other people. I was beginning to learn that I was going to have to start playing what was naturally right for me. I don't think that would come naturally for me. A lot of the double-picking type stuff, if I were to work on it, I feel confident I could learn to play that way. But I stuck to what is most natural to me.

What is your personal favorite playing on the records?

Believe it or not, the lead on "Far Far Away" is one of my favorites. I have to admit, though, that most stuff on the records, the leads are the best I can do right now, but I'm not necessarily floored by any of it. I don't sit back proud.

When you solo, there is no rhythm guitar. At the end of the solo you always put in a rhythm part.

That's interesting. It's never been brought up, but you're right. It's not intentional, it's just that there are these segments in the songs and I think it's more that the leads sometimes hang over into the next segment. The rhythm was already there, and it was another segment coming up.


1990 OVATION
COLLECTORS' SERIES
It takes a very special sequence of natural events for a maple tree to produce the birdseye figuring that graces the top of the 1990 Collectors' Series. Equally unique are the steps our people take in crafting a totally collectable guitar. From the selection of the tree to the limited number of guitars which it will produce...
There has never been a guitar like it from Ovation! It sounds as good as it looks.
See it...Play it...Collect it!
At authorized Ovation Dealers
KAMAN MUSIC CORPORATION, P.O. BOX 507, BLOOMFIELD, CT 06002
Send for Free Ovation Catalog.
KAMAN

On "Pleiades," you take a long solo section and just play chords.
We recorded that song for *Out of the Silent Planet* with a solo. I had originally done it on a demo, which is still the best thing I've ever done on tape. When we tried to do it in the studio, I didn't even get in the ballpark with it, because I was trying to imitate what came naturally at one time.
Why not fly it in?
There were too many different bleed over noises. I did it on a little four-track. It was a crude recording with fade outs. The feeling that was captured on the demo, I was killing to try and get it again in the studio. I couldn't do it. When it came round to doing this album, we did the song again. When it came to the rhythm tracks, we just built up the part and it sort of became unintentionally a musical build, and we decided to leave it that way. I did feel that I wouldn't be happy with anything other than the demo as far as the solo for that song, so I decided to go for something else.
What's going on for the ending of "The Burning Down?"
It's all noises put together. Every sound you hear there is either a guitar through a different effect, or voices or mike stands being rubbed across the wall. We used every piece of hardware in the studio we could find for noises and sounds. We were inventing our own sounds to fit the mood.
It sounds like you're writing in jam sections that you expand on live.
That is true of "In the New Age." We'll jam that out a whole lot longer sometimes. "Visions" and "Power of Love" are also kind of open-ended jams live. "The Burning Down" could be taken anywhere, sometimes to really bizarre areas.
I couldn't get through the story on *Gretchen*. What does it say?
It's not anything. It's a story that Jerry wrote. It's hard to comment on. There's a lot of people who write us about it. It's there if anybody wants to read it, and if it doesn't grab you in, then it's not for you. The recording is not all one big story, but the songs seem to be dealing with journeying through life. They connect in a weird way and we like to just let them run. They all deal with life. They are just songs, and if people want to relate them, they can. You can find a core feeling through them, but it's not a concept album. Some people think it's one story over two records. It's not intentional.
Historically, trios overplay, so somewhere in your past there must be a few too many stray notes.
Some people think that now. I don't know if we overplay. I don't think of it that way. I know a few years ago, it was easier than now. I think all of us did a lot more. As you grow up, you change your views about things, or you learn that the things you like most are the things done in taste, or that small lick that somebody did here or there really impressed you. Instead of going through an entire song and boring you, it's left an impression. You learn those kind of things and I know we try to be honest as to how we feel in every part of the song. A lot of times these days we try to encourage each other to play a little more. If anything, I think we tend to want to shut it off too soon. We all drag it out of each other now. We're on the other end of that stick now, as far as holding back.
When you began, did you say, let's do Cream music and sing like CS&N?
No, there was nothing planned at all. When we decided to do what was true to us, we didn't know what that was. That's where Sam comes into the picture. We attempted it, but we never had anybody pushing us to do our best. We gave up too easily on harmonies. He worked on us with our vocals and made us try, because he saw we could do things that we didn't have a lot of faith in. That encouraged us to say we can do this. The vocals became an important part of everything we do. For me, THE vocal influence is John Lennon, and overall the Beatles. I still listen to Beatle vocals and it does more for me than anything else. We didn't sit around and say, let's do a song and sing like the Beatles. It's the influence they had on us. That happens to be the type of vocals I love, and Jerry really loves Beatles music. Sam is a big Beatles fan. That stuff we're naturally drawn to, because of growing up with it and how much we love it.
How hard was it going from playing live for years to recording in the studio?
I've always felt at home in the studio. When I lived in Mississippi, I worked at a studio and did a lot of studio time for hire. Mostly it was weird country music. I didn't know what I was doing, but I've always enjoyed being in the studio. I look forward to it. A lot of times it's hard work and it burns me out more than live, but it's something I really look forward to. I love that creative process, putting stuff down on tape. Being free to try different things and the excitement when you strike the chord that works.
Do you do a lot of punching?
No. . .probably more so on the first album than the last one. On this album we went a lot more with a spontaneous 'whatever happens' attitude. This album we made a lot faster and it had more life, more spontaneous energy, just from going in with that kind of attitude. No pressure, just enjoy and do what we do.

Goodbye, Mike.

Say goodbye to amp-miking hassles.

Over 5,000 enthusiastic Red Box users in Europe already have. Now available in the United States, the Red Box is changing the way we think about getting great guitar amp sound, both live and in the studio.

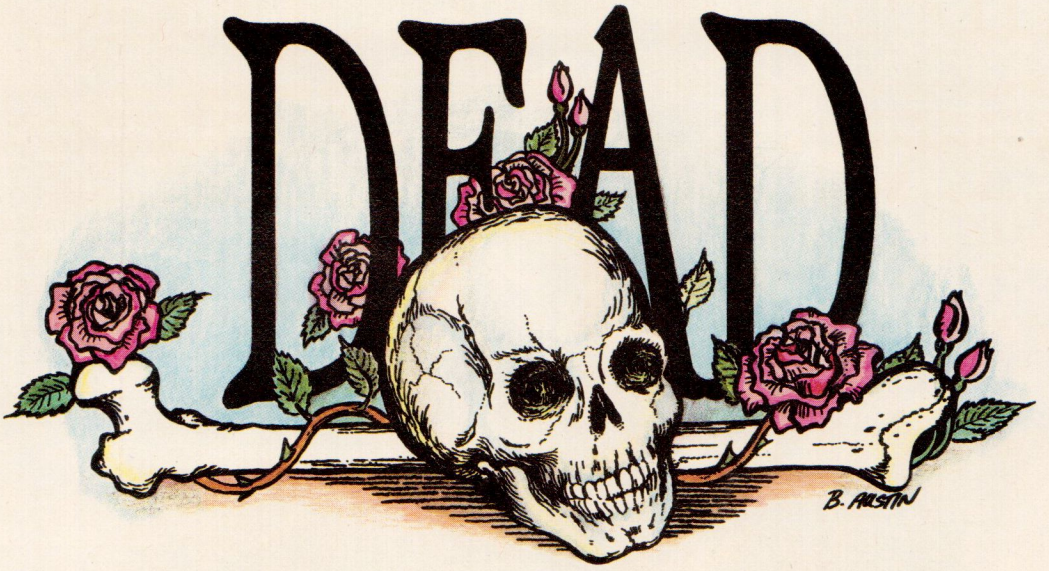
The Red Box's special Cabinetulator™ circuitry lets you go direct from your guitar amplifier Line Out or Speaker Out into your stage or studio mixing console, with no miking hassles and no signal loss. Only full, rich cabinet sound.

Red Box, Red hot. Your hot line to the heart of your music.

For more information, contact your local dealer or Hughes & Kettner, 35 Summit Ave., Chadds Ford, PA 19317. (215) 558-0345.

Hughes & Kettner®

THE GRATEFUL DEAD



BY WOLF MARSHALL

The music of the Grateful Dead has been previously lumped into the so-called "San Francisco Sound" of the 60's. This now seems like little more than a convenient fabrication coined in haste, as there were many different San Francisco sounds of the era, from the dramatic blues/jazz of Big Brother and the Holding Co., to the overt psychedelia of Jefferson Airplane and Quicksilver Messenger Service, and the hard-edged country rock of Moby Grape. It would be fairer and more accurate to say that the Dead were an integral part of the San Francisco scene; that musical earth mother which nurtured and embraced equally the developing divergent styles of the day.

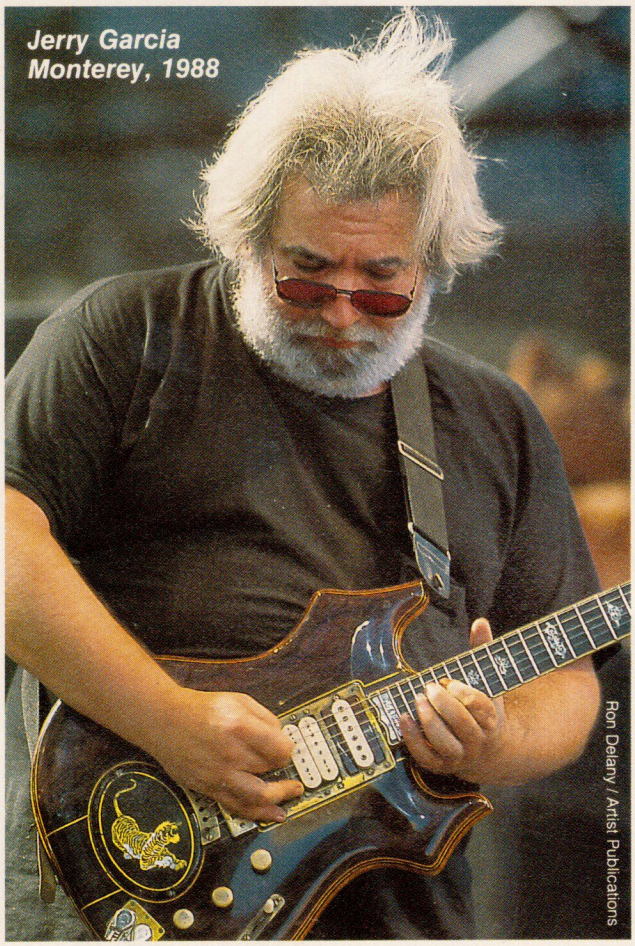
To go back a bit. . .the artistic climate in San Francisco in the early 1960s provided the last bastion of free thought and a natural refuge for the disappearing American Beat movement (chronicled brilliantly by Jack Kerouac in his literary masterpiece *On the Road*. Author/thinker Ken Kesey (*One Flew Over the Cuckoo's Nest*) and free spirit Neal Cassady (who was the inspiration and model for the character of Dean Moriarty in Kerouac's novel) set up shop in Palo Alto in '62-'63 and experimented with mind-altering substances publicly in their infamous Acid Test gatherings. Here, the Grateful Dead (originally the Warlocks) and Big Brother and the Holding Co. (with Janis Joplin) performed regularly. A counterculture was born. The environment promoted and encouraged artistic quests, rewarding the participants with an unprecedented freedom and looseness—in art, music and philosophy.

Other factors figure prominently in the San Francisco saga. The coffeehouse folk genre, exemplified by vintage Bob Dylan, Pete Seeger, Woody Guthrie, et al., was an important common ground. The emphasis on narrative storytelling and the human condition, laced with metaphor, simile and double entendre, and the acoustic quality of the instrumentation (acoustic steel string guitars, banjos, mandolins, etc.) appealed to the incipient intelligentsia of the Bay Area musical underground. Paul Kantner and Jorma Kaukonen (Jefferson Airplane), Janis Joplin, David Crosby (the Byrds and Crosby, Stills & Nash), and Jerry Garcia emerged from this community.

The success of the Beatles and the rise of high decibel English music, electric blues, and the focus on the "lead guitarist," affected the tone, mood and intensity of Bay Area guitarists. Many players who were primarily acoustic fingerpickers (like

Illustrations by Brian Austin

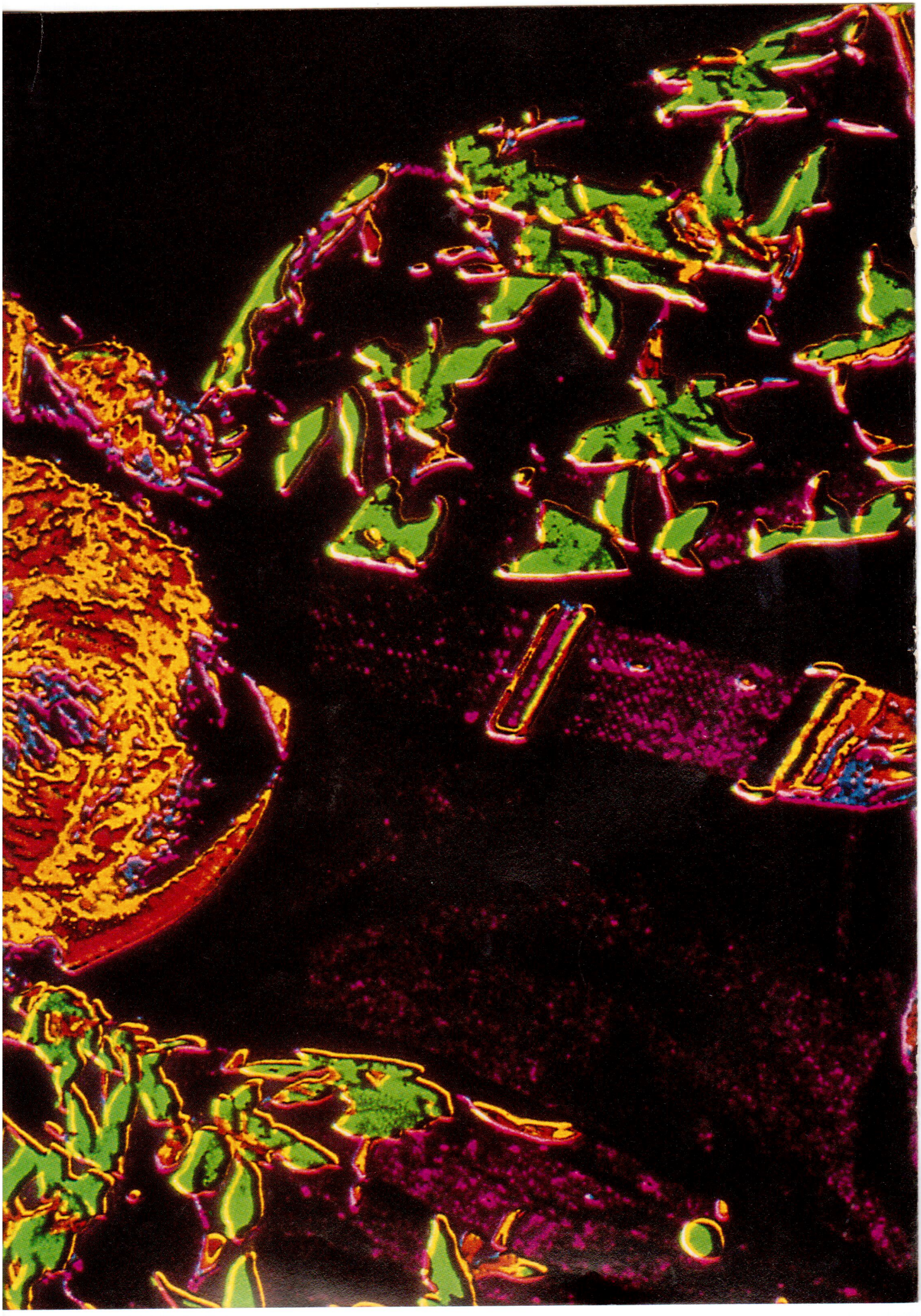
Jorma Kaukonen) became quick studies, if not overnight converts, to the amplified medium, generating some interesting and totally original soundscapes in the process of dealing with the unexplored technology. Others exploited ambitious and colorful electric/acoustic orchestral combinations. The latter approach manifests itself on a large number of recordings of the period, and is thought to have crystallized within this school to produce unsurpassed results within a few short years (Crosby, Stills & Nash's debut Lp and, of course, the Grateful Dead's *Workingman's Dead* and *American Beauty* are telling examples). The amp distortion, controlled feedback and other spacy electronic sonics all proved to be significant devices in the extended jamming heard on record and in live concerts, while the gritty electric blues influence imparted an earthiness and structure to the guitar phrasing (call and response) and note choices (largely pentatonic and blues-based, melodically) of improvised solos.

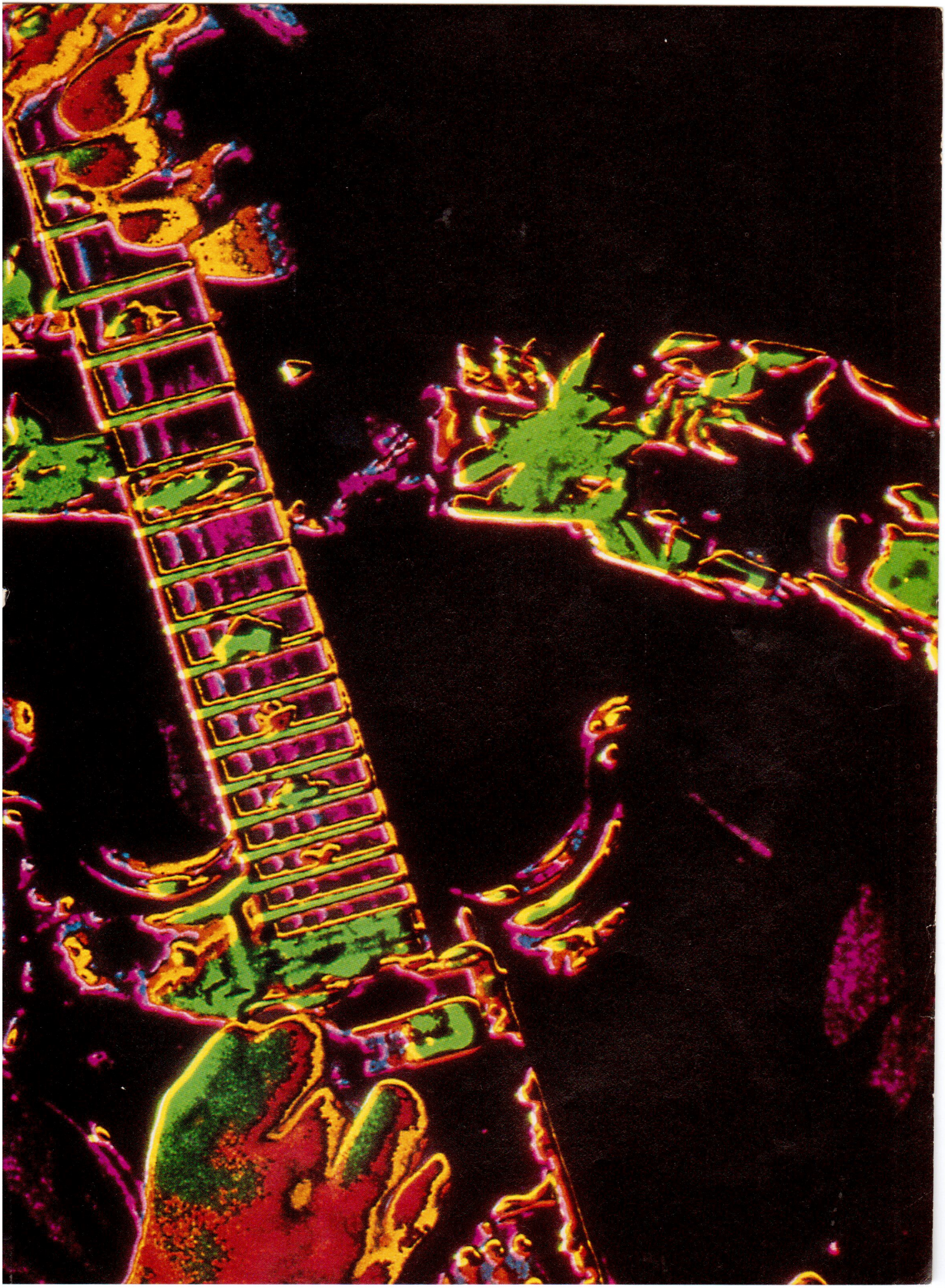


Such were the basic forces which initially shaped the musical output of the mid-'60s Bay Area bands. Additionally, as regards the Dead, a voracious eclecticism fostered by bassist Phil Lesh (a classically trained composer, and thoroughly knowledgeable musician) contributed to the background of the group. He brought his fascination with free-form avant-garde jazz (John Coltrane, Ornette Coleman, etc.) and 20th Century European modernism (Stockhausen, Berio, Varèse, Boulèz) into the equation; elements which were absorbed by the Dead early on, and which surfaced in subtle and unpredictable forms in their music—in a rhythmic twist or odd accent, an unusual arrangement, or in that near-telepathic teamwork which distinguishes the gestalt of their live performances.

1970 was the year in which the Grateful Dead released two records which epitomized their "classic" period: *Workingman's Dead* (Warner Bros. WS-1869) and *American Beauty* (Warner Bros. WS-1893). (Both are currently available together on a compilation set: Warner Bros. 9-23706-4). In stark contrast to the lengthy extemporizing and the unabashed psychedelia of earlier efforts ("St. Stephen," from 1969's *Aoxomoxoa* and "Dark Star" on *Live Dead* are cases in point), the music on these albums is taut and succinct. Reflecting Jerry Garcia's love of country and folk idioms, it is characterized by shorter, well-constructed songs and a rustic (pastoral, even) gentleness in the sweet, mellow vocal harmonies (inspired and coached by Crosby, Stills & Nash) and the pronounced use of acoustic guitar timbres. The approach begun in *Workingman's Dead* reached full fruition in *American Beauty*, issued in late 1970. Often considered to be their crowning achievement, it contains the definitive Dead pieces "Sugar Magnolia" (See GUITAR, December 1987) and the semi-autobiographical "Truckin'." The Lp serves as a splendid example of their marriage of folk-narrative storytelling in the lyrical imagery (mostly penned by Robert Hunter, the Dead's non-performing songwriting member), to that familiar laid-back country-rock instrumental sound which in the years since has per-

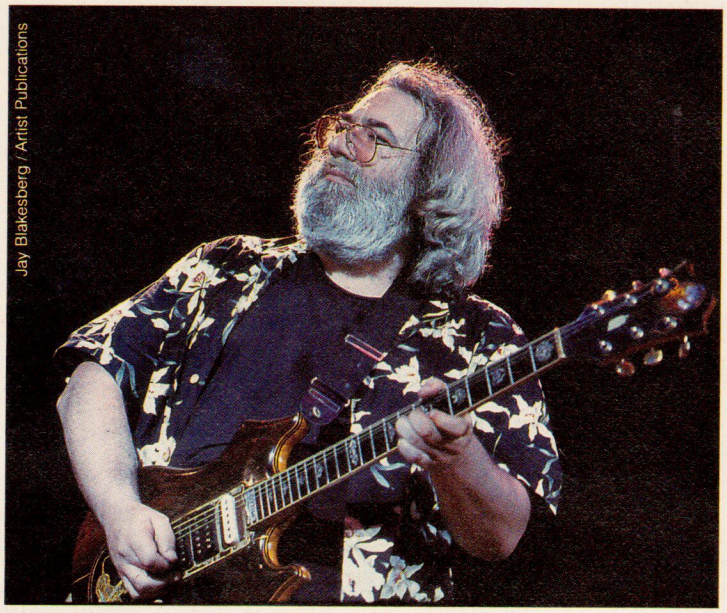
Jay Blakesberg





sonified the Grateful Dead style to the FM radio audience not familiar with their full range.

The arrangements and related orchestrations are imaginative, musically satisfying, and noteworthy. Each piece seems to live and function in its own unique environment, yet is an undeniable component of the total work. For instance, "Ripple" is a medium tempo C&W bounce groove exploiting decidedly acoustic timbres (complete with tremoloed mandolin parts) which segues beautifully into "Brokedown Palace." The latter is set in a moody gospel-influenced R&B mold (reminiscent of the sort of sounds coming out of Mussel Shoals), with a soulful half-time pace and contrasting orchestration of electric instruments plus acoustic piano. The two songs are substantially different in tempo, mood, instrumentation and style, but the transition is seamless, leaving the listener with the feeling that somehow a musical inevitability exists in the combining of the pieces.



Jerry Garcia 1988

Consider the unusual and intriguing reworking of the blues idiom in "Operator," featuring Ron "Pigpen" McKernan (the band's original organ and harmonica player, and personification of its sweaty blues roots, who died in early 1973) on vocals. Aside from the campy incorporation of a jug band influence in the intro, transitional and closing figures (with its bar length in diminution from five bars to four bars to three and a half bars), the Dead have taken liberties with the standard 12-bar verse form of traditional blues to create a 13-bar structure, thus:

1) The first eight measures are faithful to the time-honored harmonic and rhythmic concessions of the blues progression.

F7	Bb7	F7
I7	IV7	I7

2) In the next section, it is obvious that deviation from pure blues form is taking place. First, in the use of a G7 (II chord) and C7 (V chord) instead of the expected V to IV move; second, in the deceptive cadence to vi (D minor) and then I (F) and finally, in the extra bar itself (measure 13).

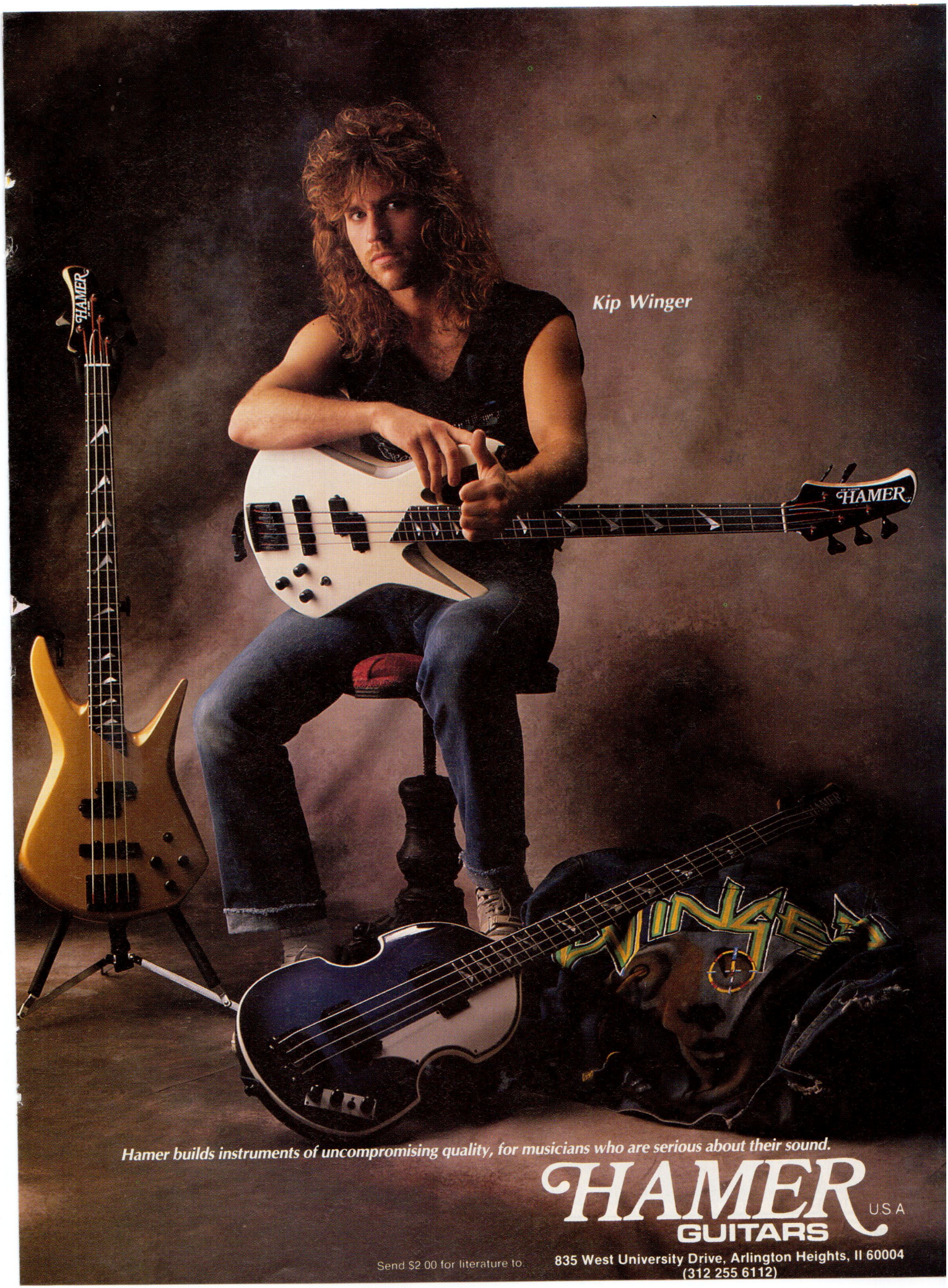
G7	C7	Dminor	F	F
II7	V7	vi	I	I

As if that isn't enough, the Dead throw an additional curve our way with the occasional 14-bar verse (an extra bar in F) in "Operator." This is accomplished so smoothly and effortlessly that no sense of lopsidedness or awkwardness is felt. This sort of permutation is at work throughout the mind warping arrangements on *American Beauty*. Other examples include the subtly changing meters in "Till the Morning Comes" and "Sugar Magnolia." Specifically, the use of ⅔ and ¼ time in the latter (in the chorus and 5th verse) as well as unorthodox formal procedure in the placement of verses, choruses and bridges. The Dead just seem to consistently break or twist the rules in a natural and un-selfconscious manner, always to a musically fulfilling ending.

"Truckin'," a kind of Grateful Dead "anthem" by now, is a melting-pot of musical flavors. The verses feature an R&B-inflected Chuck Berry-style vocal delivery (compare the scansion with the unmistakeable monotone melody and the rhythmic phrasing of "No Particular Place to Go" or "School Days"). These are juxtaposed with a light-hearted country feel in the lilting rhythm groove and dulcet vocal harmonies of the choruses, and a prominent blues guitar meandering through the song with ad-lib fills and background soloing.

The variety of tone colors strengthens the melting pot impression. Purer acoustic timbres are heard in "Friend of the Devil" and "Ripple," complemented by tasteful acoustic/electric orchestration in "Box of Rain," "Operator," "Candyman," and "Brokedown Palace," and contrasted sharply by the rock-oriented electric moments in "Sugar Magnolia," "Till the Morning Comes," "Attics of My Life" and "Truckin'." Ubiquitous throughout the proceedings is Jerry Garcia's multi-textured, multi-faceted guitar approach (thoughtfully incorporating coloristic touches of pedal steel, slide guitar, acoustic 6 and 12-string guitar, mandolin, banjo, and various timbres of distorted and clean electric guitar), and Bob Weir's propulsive and absolutely essential rhythm guitar anchoring. The two musicians play as one—generating spontaneous episodes of counterpoint (as in the bluegrassy interlocking picked parts of "Friend of the Devil"), strong homophony (the thick acoustic strum of "Box of Rain" or the slow strut of "Candyman"), or varying timbral density (as in the fills and rhythm guitar sparseness of "Attics of My Life," which complements so perfectly

Continued on Page 129


Kip Winger
HAMER
HAMER
WINGER
Hamer builds instruments of uncompromising quality, for musicians who are serious about their sound.
HAMER U.S.A
GUITARS
Send $2.00 for literature to:
835 West University Drive, Arlington Heights, Il 60004
(312 255 6112)

"Oh, I dropped the soup on the board!" Nothing like that happened.

SNAKE: I saw that happen at the Power Station in New York. Someone dropped Pepsi on the console in Studio B. I was right there and went, 'whoops, it's time for me to exit.'

SCOTTI: I remember playing on a friend's demo. I was driving down to Jersey from New York state; I got lost on the way to the studio, and I'm thinking, "Oh, studio time's real expensive," and I'd never been in a studio before, and I had my little Gallien-Krueger in the back, and my red Charvel, which has since been smashed, and a Marshall cabinet. I drank like 10 cups of coffee. I was wired, nervous, and I went in there, and I just thought it was so cool, like it was just a creative environment. No windows, no nothing. No outside world. It's like you're locked in a vault, and that was what I thought. Time just stopped, and you're just in there making music and listening to playbacks. It's great. I even played on a Fiona demo.

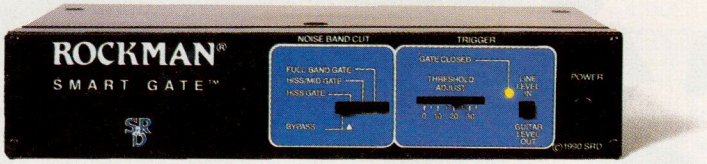
SNAKE: We both did.

REB: No kidding?

SCOTTI: It was really cool. I like to play in the control room. I hate being out there with headphones on, 'cause if you want to shake your head or something, they fly off.

REB: And the amps are loud, too.

GET SMART



Major breakthrough in noise suppression technology - the revolutionary new

ROCKMAN® Smart Gate™

- ✔ Patent pending circuitry never cuts off notes or leaves noise trailing off; automatically sets gate release times - **fast** on staccato hits, **slow** on sustaining notes.
- ✔ High cut filter gradually sweeps down to remove hiss as high harmonics decay, leaving your note in tact and hiss free. Doesn't let hiss through as note rings off, like other gates.
- ✔ No "fade in" on attack like other gates, it *always opens fast.*
- ✔ In the "full band" mode, an independent filter is activated to remove low frequency hum.
- ✔ There is **no processing circuitry in the signal path** when the Smart Gate™ is open for clear, unmuffled sound.
- ✔ Space-saving one half rack format; AC-powered.

The incredible new Rockman® Smart Gate™ takes a giant step forward with its ability to get rid of noise and not your music. As high harmonics decay, the Smart Gate™ gradually removes only the hiss and never cuts off the ends of notes, unless you do. We dare you to try to fool it!

S&D **We Exist For Great Guitar Sound**

Scholz Research and Development, Inc., Dept. GFPMG, 1560 Trapelo Rd.,Waltham, MA 02154
(617) 890-5211

SCOTTI: Yes, it's really balls-loud, you know, and it was also cool 'cause you get an opportunity to get some real neat sounds, screw around with things, you know? Me and Snake have played on a lot of demos for friends.

SNAKE: When I was in other bands, and cover bands, you go into the eight-track studios and you do all that stuff, and it's not even close to being in a real studio, whether it's 24-track or whatever. This friend of ours, Jack Ponti, who's a songwriter, who's written songs for Fiona, as Scotti was saying, gave us the opportunity to play on some of those songs that he had written with her. The one thing I noticed, which was kind of a rude awakening for me, is that I always second guess myself. Nothing is ever good enough in my own mind. I try to control it a little bit now. It's the worst thing that you could possibly do.

REB: All guitar players do that.

SCOTTI: You've gotta learn how to say stop.

REB: OK, that's a decent solo, I'll keep it.

SNAKE: You always think you can do better. It's like this ego thing that's so ridiculous. You always say you can do better. Well, guess what, maybe the first time was the best you can do, 'cause it was right off the cuff. I'm still trying to overcome second guessing myself. Everyone yells at me for it. Mike Wagener yelled at me for it.

REB: You know what I do for that? I use four tracks in every solo. You know, blow a solo, keep that—Go to the next track. Then you take a little rest, and you listen to all four of 'em, and you'll know which one is best.

Are you still influenced, or does that stop when you start recording?

REB: I definitely still have influences.

SNAKE: One thing that directly has to influence you is the band you're touring with, because you see them every night. Then, when you're out on the road, you get to see other bands that hopefully will influence you. On the Bon Jovi tour, I went to see Steve Stevens play in Houston. I'd always respected his guitar playing.I never realized how amazing he is. There's another side to him that he never got to express in Billy Idol. Playing with Winger, I got a chance to see Reb.

SCOTTI: Like Reb said, I even find influence in records I haven't broken out in a long time. AC/DC. Any young player who reads this, whether you like us or not, go out and listen to some AC/DC records. If you don't hear something in the way Angus Young plays, then you're not listening the right way.

REB: His guitars are totally dry.

SCOTTI: No effects, nothing. Just dry guitar, and if you listen to it on headphones, you can hear his brother over

GIT
Guitar Institute of Technology

SEND FOR FREE CATALOG • MUSICIANS INSTITUTE • 1655 McCADDEN PLACE BOX 240 • HOLLYWOOD, CA. 90028 • (213) 462-1384

MUSICIANS INSTITUTE

there playing even dryer.

SNAKE: And they're out of tune on the first album.

SCOTTI: They're out of tune, and it just goes to show that it doesn't have to be perfect for it to sound good—and the soul, God, I just can't even describe what it does to me.

SNAKE: And he never got the credit he deserved.

REB: Those first Aerosmith records have some of the finest solos I've ever heard in my life. I don't know how Joe did them. On the new album, he sounds a lot different to me. Joe Perry's into this slide stuff and all this other kind of stuff. But on those old albums, those solos, he just went to notes that I can't believe he went to, you know? I never would have gone to those notes, and I never heard anyone play like that. Listen to "Rats in the Cellar." It sounds like a harmonica.

SNAKE: Listen to the solo on "Walk This Way."

REB: That's great! He hangs out.

SCOTTI: That's what I'm talking about, like a horn player would do.

SNAKE: Rock 'n' roll is about going out and feeding off energy, and giving energy. My theory is that it doesn't have to be good technically all the time, but as long as the feeling was there, and you were giving 150%, it's all that matters.

REB: It's an imperfect thing. I hate to say this, but sometimes I'll make a mistake, or think, that was a stupid note to play, and that will bum my whole night out. Then I'll think, if you go out and look at the audience, how many are guitar players? That's about 3% of the audience. In general, people don't know if you make a mistake or hit a bad note. They're not gonna hear it, especially in a huge auditorium.

SNAKE: Except for the guy in Rochester who said Reb Beach was a little disappointing (laughs).

REB: But everyone else, if you're throwing your head around and jamming, will think you're a great guitar player!

SCOTTI: You can't be perfect every night, and as long as you give people the best you can, that's it. We're performers, so we have to perform.

SNAKE: Sometimes you have an off night, and you just have to come to terms with yourself on situations like that. You have to realize that you ain't the greatest musician in the world. There's a zillion guys out there who are better than you, but, if you're out there giving it everything you've got, you can't ask for anything more of yourself. This is our first tour and we got a lot to prove, mainly to ourselves, that we could really do this. When me and Scotti were first playing together in the garage, Scotti used to get so pissed off if he made one mistake. One night, he made a mistake in the middle of a song, and got all pissed off at himself and put his guitar through the ceiling.

SCOTTI: The hole is still there.

SNAKE: The hole is still there, but we used to sit there, and I used to say, "Scotti, it's OK, dude, don't worry about it. I mean, it's cool that you really care but you can't care that much about a mistake because you just gotta be yourself. That's when you start realizing how cool Keith Richards is. And I didn't mean that as a joke, either. It seems like you choose your own path, what type of guitar player you want to be, in what goals you're setting. I mean, obviously, you want to be the best guitar player that you can, but that doesn't necessarily mean that you're the fastest, or that you can play every arpeggio, and know every mode in every key. I don't know a hell of a lot about that, but that's how I chose to be. That stuff interests me, but not as much as playing a heartfelt solo, or being a great rhythm player, and learning what groove is about. Learning what a backbone of a band is about, and playing in a pocket with your bass player and your drummer.

SCOTTI: That's stuff that when you're learning, you don't even think about it. You don't think about rhythm playing. "Oh, I know the chords, I can do it." I used to think, I know the chords, and I can play the rhythm. I wanna play licks! I'm sure there are so many people that are gonna read this who think the same way, but all that stuff's important. You have to listen to everything, listen to horn players. If there's anybody that digs jazz or something like that, listen to a horn player. They have to take a breath, so they have to find a place where they can take a breath and make it sound good. Try and do something like that in your playing. I even came up with this stupid idea when I was learning, that I would hold my breath while I played, and then when I went to take a breath, I would stop playing. It didn't work. You wanna get the blues, boy, your face turns blue.

When did music first hit you hard?

SNAKE: Seeing Kiss at Madison Square Garden in '77.

REB: Wait a minute! In '77? Who opened for them? Piper?

SNAKE: Piper opened up. It was the *Alive II* tour.

REB: That's the weirdest thing in the world. That's mine. He stole mine. That's the first concert I ever saw in my life, too.

SCOTTI: I saw the *Destroyer* tour a year before that. So Kiss was the first concert for all of us.

SNAKE: I sat where you're so far away you have to use two pairs of bin-

oculars, one in front of the other. It was great just seeing those guys being larger than life, and breaking every rule imaginable. Everyone had condemned them from the get-go. "Oh, you're wearing make up, you do this, you do that," and they said, "Screw it, we'll do whatever we want." I dug that rebellious attitude, and all the theatrics and the pyrotechnics.

REB: Kiss sounded so good, LOUD! They sounded so good loud because it's three chords with lots of holes in there, and that's what I like. Gene Simmons scared the hell out of me. He was scary! I knew I wanted to be up there when I saw Ace Frehley point at his guitar and make it explode. I said, man, that's what I want to do. And it's just like I thought it was gonna be, too, when you look down there and see all these people screaming and digging what you're doing. It is the coolest feeling in the world.

SCOTTI: I saw 'em, I guess the year before that, on the *Destroyer* tour at Nassau Coliseum. I was just jazzed when we played Nassau Coliseum, 'cause I was just like them, thinking this is cool. The first time I ever realized that I dug music so much was because I had this Jackson 5 record when I was a kid. I still listen to it at home. Brilliant music.

SNAKE: I have that album, man. On *Jackson 5's Greatest Hits*, there was a portrait of the Jackson 5, and it was perforated with a makeshift frame on it, so you could pull off the frame and hang it on your wall. I grew up in a house with four older brothers, so they were always into Hendrix and Procol Harem. When I was seven years old, I would wake up and all of a sudden hear "Purple Haze." I was going, "What is that, man?" You know, you're ready to go outside and play whiffle-ball with your buddies, and then you're corrupted by Hendrix or the first Sabbath album or something. Looking back, it definitely had an effect on me. I grew to appreciate that type of music.

SCOTTI: I remember when I first wanted to play the guitar. My sister's boyfriend played the acoustic guitar and banjo. I rode my Schwinn Stingray bike over to his house one day, when I was about 12, and he was sitting on the lawn, playing. I always knew the guitar was there, but something about seeing him just sitting out there, playing guitar outside was cool. He could just hang out and make music. I got like a month's worth of guitar lessons for my 13th birthday, from a friend of his, and I borrowed a guitar from him.

REB: There was something about a guy with long hair, and he's skinny, and, I don't know why I wanted to be that.

SCOTTI: Yeah, there was always, when you were growing up, that guy in high school who had a guitar and long hair, and you looked at him, and I'm sure, for all of us, the next thing we realized we were him.

SNAKE: After I saw that Kiss concert, I didn't know how to go about it, because I'd never been accustomed to anything like that before. No one in my family is musical, and I wasn't surrounded by people who were musical, so I remember seeing Paul Stanley up onstage singing "I Stole Your Love," and "Detroit Rock City," playing an Ibanez Iceman, and I had to have that guitar. I got every bit of money I could, and went to a place called Manville Music in New Jersey, with dollar bills and rolls of quarters. I went there, and that guitar was there, a black Ibanez Iceman, and I picked it up, because I wanted to be him. I had no idea what the hell I was doing, but I still got the guitar. I still bring it on the road with me, because of the memory of standing in front of that mirror, and putting on *Alive II* or *Alive I*, or whatever, and pretending like I'm jumping around in platform heels.

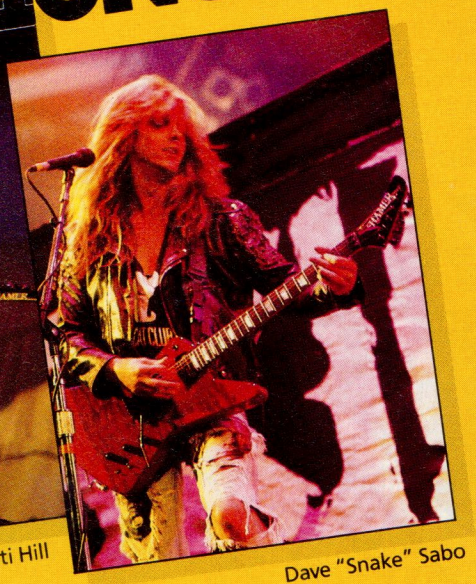
REB: It's so funny man, and so true.

SNAKE: And you're just digging what you're doing, because, really, for that two hours that you're alone in your room, you're him, and no one can take that away from you. You're just in another world, and it's the same thing now, when you're playing onstage. It's like

KAMAN

nickels

Scotti Hill

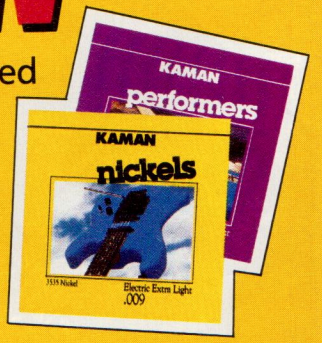


Dave "Snake" Sabo

SKID ROW

Kaman Guitar Strings have helped Skid Row rock long and hard all the way from the depths of New Jersey to Leningrad Stadium in the USSR.

Choose Kaman Strings and you'll play with the best.



Kaman Musical String, PO Box 837, Bloomfield, CT 06002

Photos: Neil Preston

KAMAN

you're in another world, and no one can take that away from you. So you're still reliving your youth.

REB: I had a stereo with two big speakers, and an amp, and in my room there were two beds that came out of the floor, and you could take the mattresses off and make like a stage here and a stage there. And me and a friend, I'd get on my stage, and he'd get on his, and then we'd jam with each other. Then he'd leave, and I'd do my own thing and play to a Kiss album, or an Aerosmith album. I had a tape deck and I made a tape of the end of a live album, and I just spliced it together for like an hour, so I could just hear the roar of the crowd. I'd play it while I was jamming.

SNAKE: I used to go over to my buddy's house in the summertime, and we used to have keg parties in his backyard. We had been playing maybe a couple of years, and really didn't know too much, but we used to jam on his roof. He had this huge stereo system, and we just would blast tunes and jam. We'd try to play along with the record at a really low volume, with the stereo blasting, 'cause you don't want to embarrass yourself. The whole thing was, if you really got into it, and you didn't realize the song ended, and you're still going, you go "oops!"

REB: That happened to our other guitar player, Paul. We finished a song, and Paul is out there, way out in the front, digging all these girls and everything, and he was still playing the song—he played it for almost a whole section, and we're just sitting there staring. It was funny, man.

SCOTTI: I know that feeling.

REB: It's called bad monitors.

SCOTTI: Hey Snake, tell them that story about when you were playing clubs.

SNAKE: I was in a cover band, and we were playing clubs, and the singer goes, "OK, this is 'Heading out to the Highway'," and I'm in La-la land somewhere. I don't know where I was, but I start playing one of my own songs, that was in the same key, but a different riff. So they're expecting the Priest riff and I'm playing my own riff and the whole band's looking at me like, "Huh?" And I'm going, "Oh my God, I know I'm wrong, but I don't know what's right, right now!"

REB: When you've got one song in your head, you can't get another one in.

SNAKE: And thank God, the other guitar player in the band knew when to cue the drummer, and to come in, and stuff like that. He saved me, and then once I heard him doing it, I was like, OK, that's how it goes. It happened at a club right by my house, too.

REB: When I get lost in solos there's always things you can do, like you can dive-bomb, and make motorcycle noises. A pick slide will work.

SNAKE: A pick slide will definitely work in situations. Give you a few moments to regain your composure. I hear that. In England once I lost it. You don't know what's going on and the next thing you know you're supposed to solo. You're jamming, headbanging, grooving with the rest of the guys in the band and there's a really good vibe, and the next thing you know you screw up.

REB: You know they are pushing you on the P.A. and everybody is listening.

SNAKE: This happened when we opened up for you guys in Rochester. At the end of "Youth Gone Wild," I chucked my guitar up in the air to catch it, but the sun was right there. I felt like a center fielder with the sun in his eyes and I didn't have the black stuff underneath my eyes to block it out. I was so embarrassed when I missed the guitar. I was kicking it on the stage and trying to make it look like I meant for it to happen.

REB: When you do stuff like that in front of that many people, it's really embarrassing. I was making a circle with my guitar one time and I let go and my guitar flew out into the audience.

What do you remember about your very first performance?

REB: Mine was the last day of school in my senior year of high school. All the seniors were getting wild, and I'd never really been on a stage before, and it was really really bad. We just played some of our favorite songs. We played Rush. I sang 'Red Barchetta.' At the end of this one song, I said, "Hi everybody, I want you to tell all the teachers here, we're outta here, man! I want you to bring the roof down!" I did all the raps that I'd heard from all the live albums. When I think back on it, I get really embarrassed. But, afterwards, I had some great things happen, 'cause all these girls said, "Reb, we never knew you were a rock star!" But I just sat in my room and played to albums until my senior year in high school.

SCOTTI: Wow man, that's serious. With me, we played a hospital bazaar thing, and we played on the back of a flatbed truck, and there was a bunch of people there. We did everything from Sabbath to Eric Clapton. We did three Hendrix tunes. We did a tune by the Godz, called 'Rock Your Socks Off,' which later they wouldn't let us play at our school because there was a line in the song that said "...Get your rocks off." All the chicks dug it. The next thing I know, I went from getting beat up by jocks to having jocks as my friends. I was so nervous the night before we played. Stage fright was something that I got over real quick, and now I'm rarely

Insane Gain

Unrivaled clean and overdriven guitar sounds

From the crystal clear CLEAN channel to the endlessly sustaining HOT LEAD channel, SOHO QTR-1 Preamp flawlessly produces the entire spectrum of classic and modern guitar sounds. All of the sounds produced by vintage combos and stacks are easily produced by the QTR-1, in addition to the super high gain sounds associated with tube guitar preamps. The harmonic content of both LEAD modes is perfect for controlled feedback effects. Sustaining a note will produce harmonics such as fifths and octaves with ease, adding a new dimension to any guitarist's arsenal.

- **CLEAN channel with plenty of warmth and richness**
- **CRUNCH channel recreates sound of "vintage" tube amps**
- **LEAD channel - incredible overdrive**
- **HOT LEAD channel - super high gain/minimal noise**
- **Two complete sets of tone controls**
- **Four 12AX7 tubes**
- **Floating tube sockets mounted on vented cross grid**
- **All aluminum chassis - maximum strength, superior cooling, and the QTR-1 weighs only 7 lbs. 6 ozs.**
- **List Price - $579.95**

For more information about the QTR-1 and dealers in your area contact:

SOHO™
ACOUSTICS

160 Belmont Ave. Dept. 613, Garfield, NJ 07026 USA
Tel: (800) 526-0508, In NJ (201) 478-6903

nervous for a gig, unless it's like 70,000.

SNAKE: At Giants Stadium.

SCOTTI: I get a little nervous about stuff like that, but I think I was more psyched to play, and when I got off, I got that first feeling that, oh, I wish it could go on longer.

SNAKE: I played a gig when I'd been playing guitar for maybe six months, and I was in 9th grade. We went to this vocational school to play at an assembly, and it turned out that there were two bands playing, so naturally there's gonna be a rivalry—who's the better band. We did everything from Tom Petty's "I Need to Know" to "All Along the Watchtower" and "Hellbent for Leather." People must have been really confused as to what we were. We did tunes by the Cars, like "Just What I Needed."

SCOTTI: I used to play the keyboard riff from that on my Tele, in the rhythm position.

SNAKE: The solo on that song was amazing.

REB: That is an amazing song. A lot of those solos are amazing. He (Elliott Easton) was so cool.

SNAKE: The second gig we did was similar to what Scotti was just talking about. We got rid of our bass player, who happened to be the singer, and we got a lead singer in the band, and a new bass player. We went to play on a flat-bed trailer, kind of like a makeshift stage, down the street from where my mom lives, and where these three Little League baseball fields are. We were into pyro, because Kiss was doing it. So we would take gunpowder and cut out where the voice coil is on a speaker, pull it out and pour gunpowder in there. We put toilet paper over it, and attached two wires from an extension cord to it. We plugged it into a junction box with a switch on it, and then you have someone in the back with a switch, to blow the speakers out. Everyone's like, "Wow, this kid's 15 years old, and his speakers are blowing out? This is cool!" There was this dude holding a speaker, and my friend Andy, who later became a singer in one of my bands, just decides to hit the switch, and the thing goes BOOM, right in the kid's face. I saw the whole thing. You gotta picture this: his face is black and his hair is smoking. There's smoke coming out everwhere. It was right out of the Little Rascals. And I'm on the ground, my side is hurting, I'm crying, I'm kicking my legs, man, and he's going, "I'm on fire, I'm on fire!" That was the best. I don't think anything could top that one.

When was the first time you got outside recognition as a guitarist?

REB: I think when I did an audition with 30 other guys. We were just sitting in a room, and I was like the 29th guy, and I played, and they said, "You're the guy." I was like, wow, that's really great! It made me feel really, really good, and if I hadn't gotten that gig, I wouldn't be sitting here right now. It was the one gig that made me stop being a singing waiter, and become a full time musician. It was for Fiona.

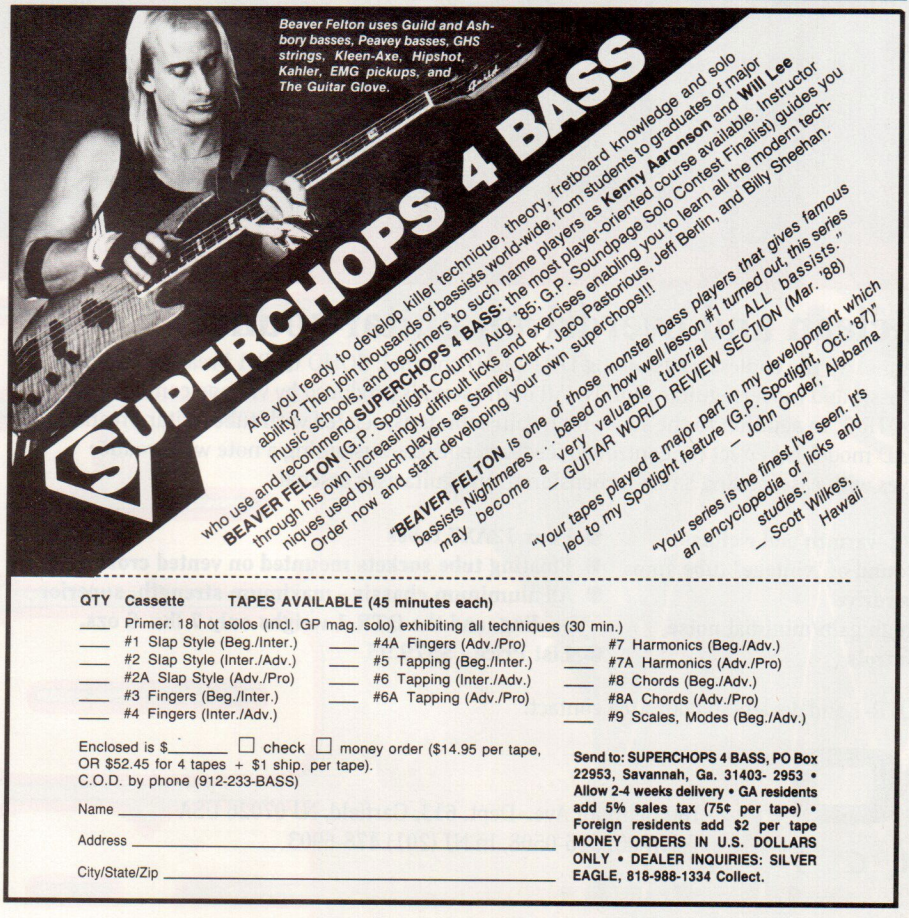
SCOTTI: Very cool story. I was about 17, and I moved to a new town and the first thing you do is you meet all the new musicians. There was one hotshot guitar player, and I was the other hotshot guitar player. I never like to think of music as a competitive thing. It's like a brotherhood, and you've got to share it with other people, but all the people around you make it competitive. I just wanted to play the best I could. But I was the new kid on the block, and that was the first time I ever had the feeling that, wow, I can play, and I'm considered to be one of the hotshot players around here.

SNAKE: Johnny Z, who now owns Megaforce Records, at the time had this little store where he just used to sell import albums and stuff like that. He used to put out a newsletter about things that were happening. He came to see our band one time, and wrote this really cool write up of me in particular. To me, that was like Circus. After that, we played a show at a club, opening up for Anthrax and Metallica. Believe it or not, there were 200 people. The only reason we got the gig was because I was the bar manager there, working underage. So we played there, and Johnny Z liked what we were doing, and particularly me. At the time, Talas was looking for a guitar player, and he called me up and says, "Billy Sheehan is looking for a guitar player. I wanna fly you up there." So, here I am; I'm 18, 19 years old, I'm used to playing Kiss songs and learning whatever I could off of Eddie Van Halen or Randy Rhoads, or somebody like that. Now I gotta figure out "21st Century Schizoid Man." Needless to say, I didn't get the gig; Mitch Perry did, but I was so honored that someone would think enough of me to actually take the time to give me a call, and pay for a flight, and send me up there, to have me audition for a guy as talented as Billy Sheehan. I mean, believe me, there were no bad feelings when I didn't get the gig. It gave me a really big confidence-boost.

Speaking of firsts, do you all have basically the same instruments you started out on?

SCOTTI: I bring mine with me on the road. It's a blue Jackson that's been basically stripped down. It's had all kinds of stuff done to it. It's scratched up. I like to personalize it and scratch

Continued on Page 130



QTY Cassette **TAPES AVAILABLE (45 minutes each)**

___ Primer: 18 hot solos (incl. GP mag. solo) exhibiting all techniques (30 min.)

___ #1 Slap Style (Beg./Inter.)
___ #2 Slap Style (Inter./Adv.)
___ #2A Slap Style (Adv./Pro)
___ #3 Fingers (Beg./Inter.)
___ #4 Fingers (Inter./Adv.)
___ #4A Fingers (Adv./Pro)
___ #5 Tapping (Beg./Inter.)
___ #6 Tapping (Inter./Adv.)
___ #6A Tapping (Adv./Pro)
___ #7 Harmonics (Beg./Adv.)
___ #7A Harmonics (Adv./Pro)
___ #8 Chords (Beg./Adv.)
___ #8A Chords (Adv./Pro)
___ #9 Scales, Modes (Beg./Adv.)

Enclosed is $_____ ☐ check ☐ money order ($14.95 per tape, OR $52.45 for 4 tapes + $1 ship. per tape).
C.O.D. by phone (912-233-BASS)

Name _____
Address _____
City/State/Zip _____

Send to: SUPERCHOPS 4 BASS, PO Box 22953, Savannah, Ga. 31403- 2953 • Allow 2-4 weeks delivery • GA residents add 5% sales tax (75¢ per tape) • Foreign residents add $2 per tape MONEY ORDERS IN U.S. DOLLARS ONLY • DEALER INQUIRIES: SILVER EAGLE, 818-988-1334 Collect.

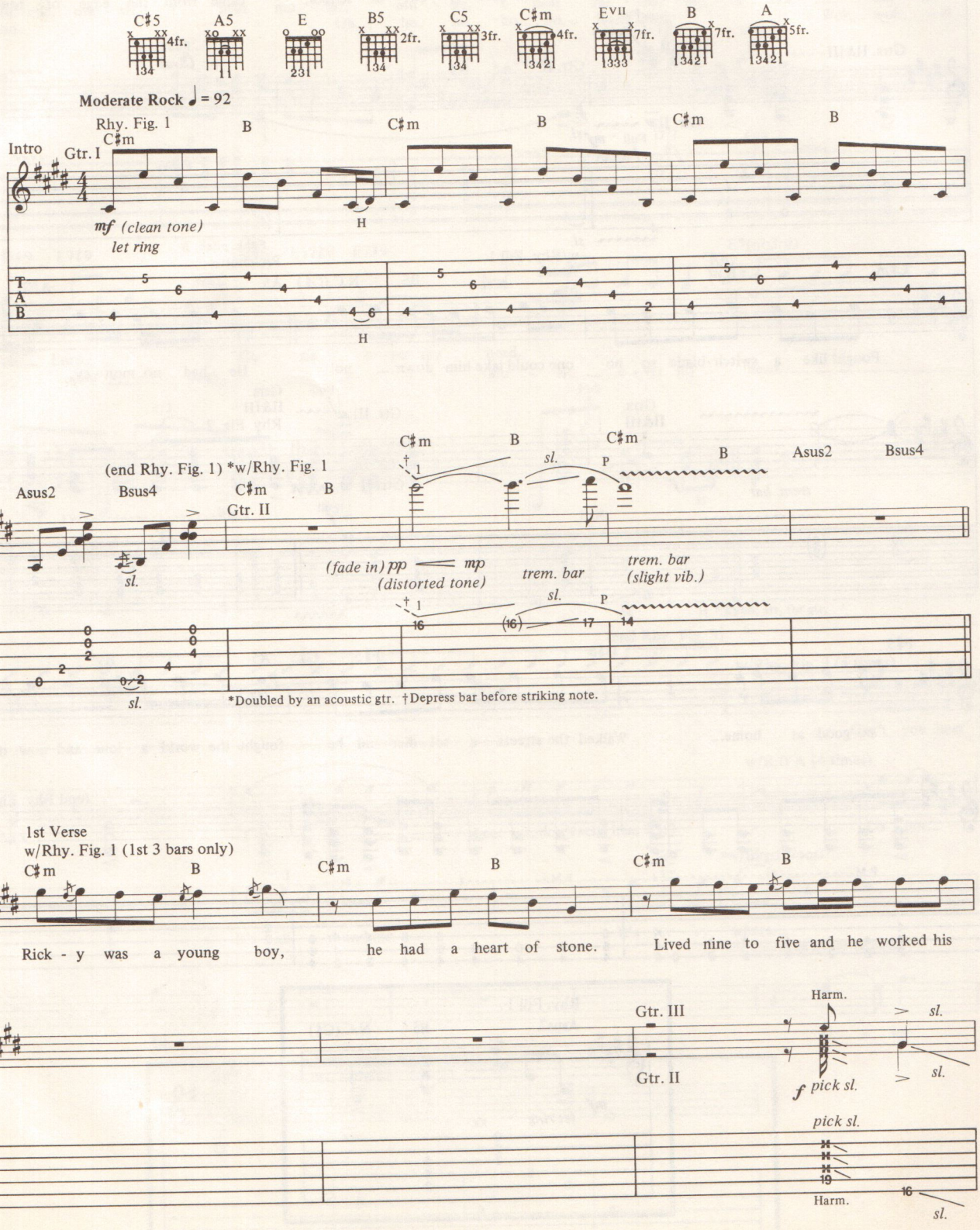
Tablature Explanation page 34

18 AND LIFE

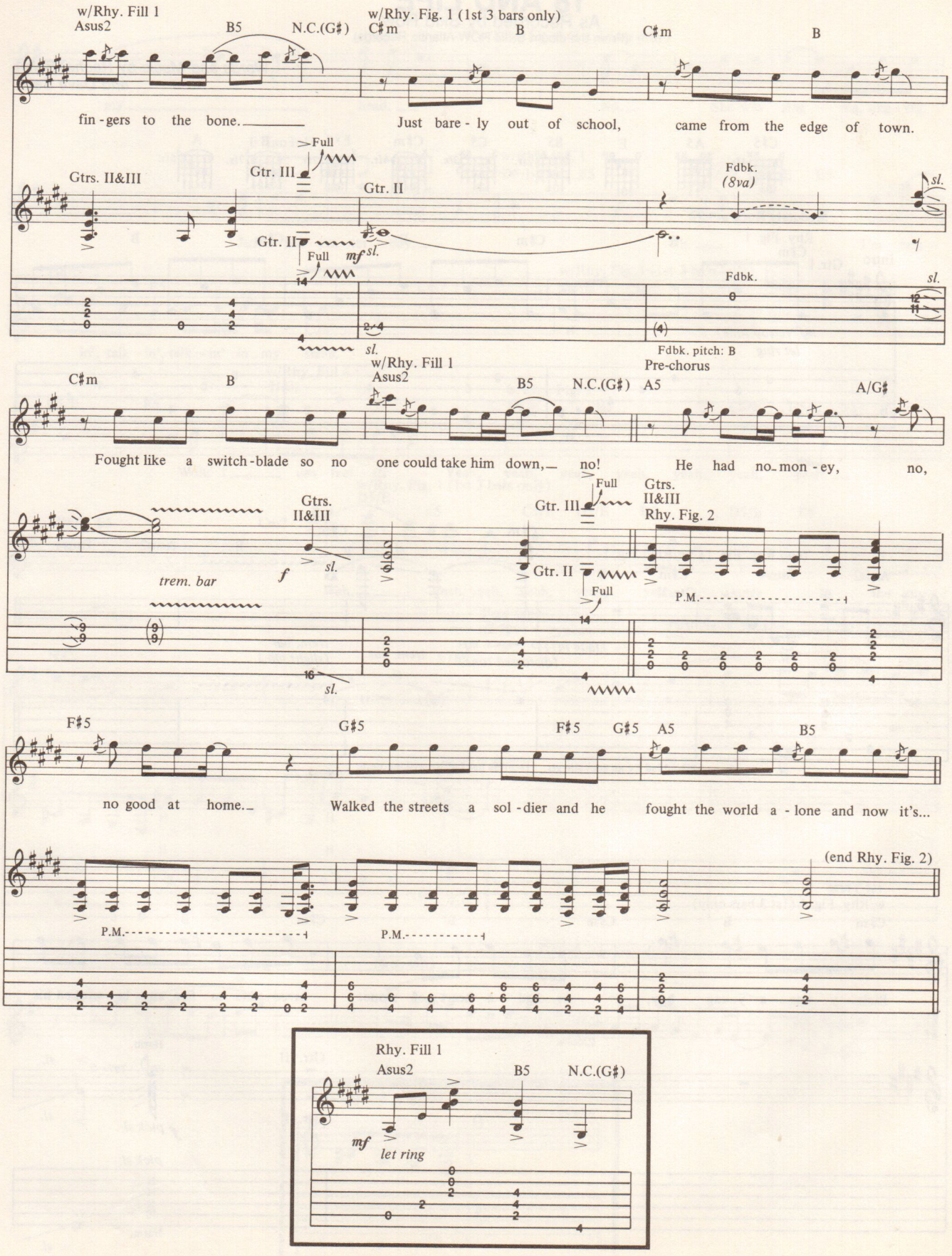
As Recorded by Skid Row

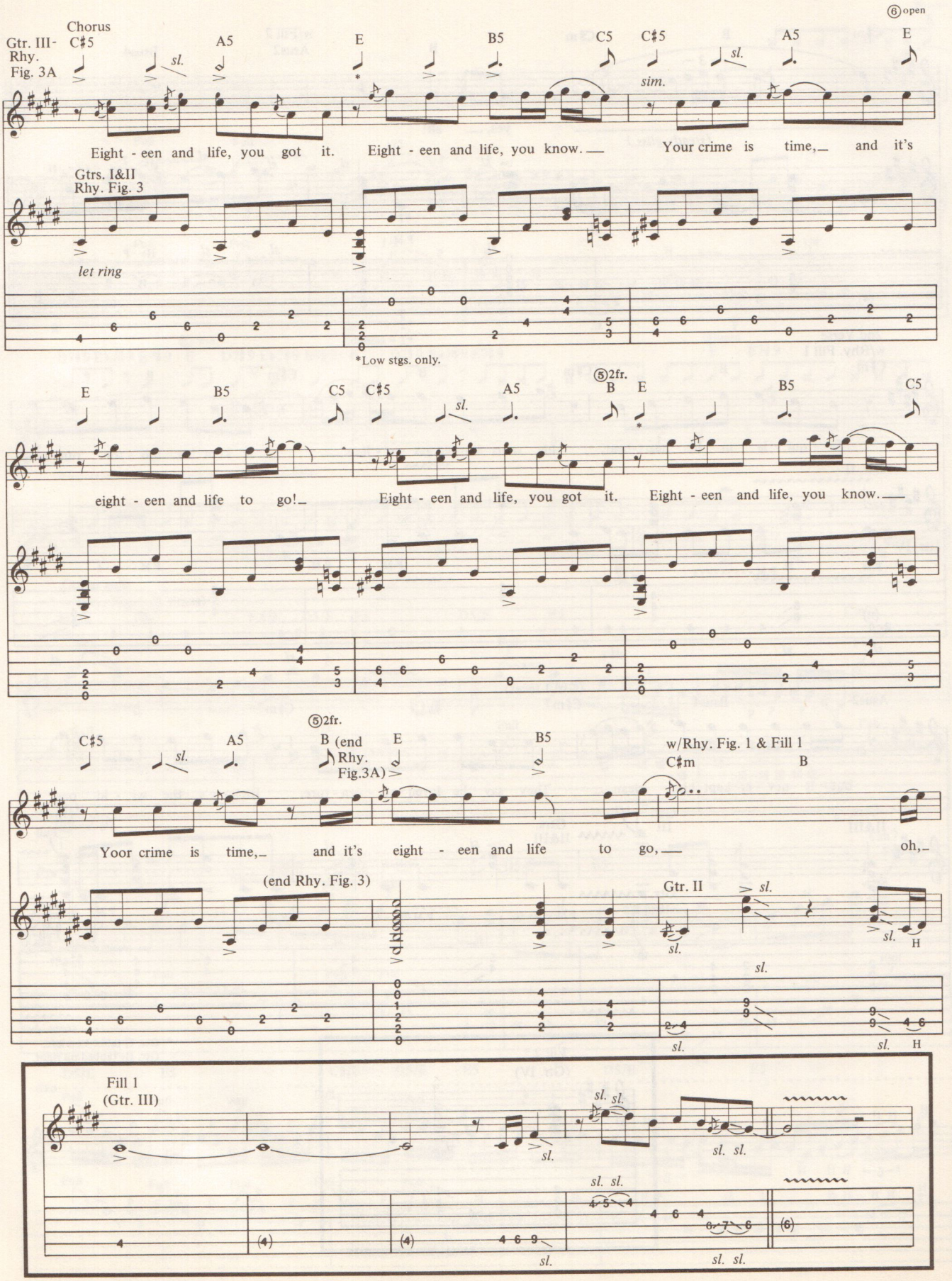
(From the album SKID ROW/Atlantic Records)

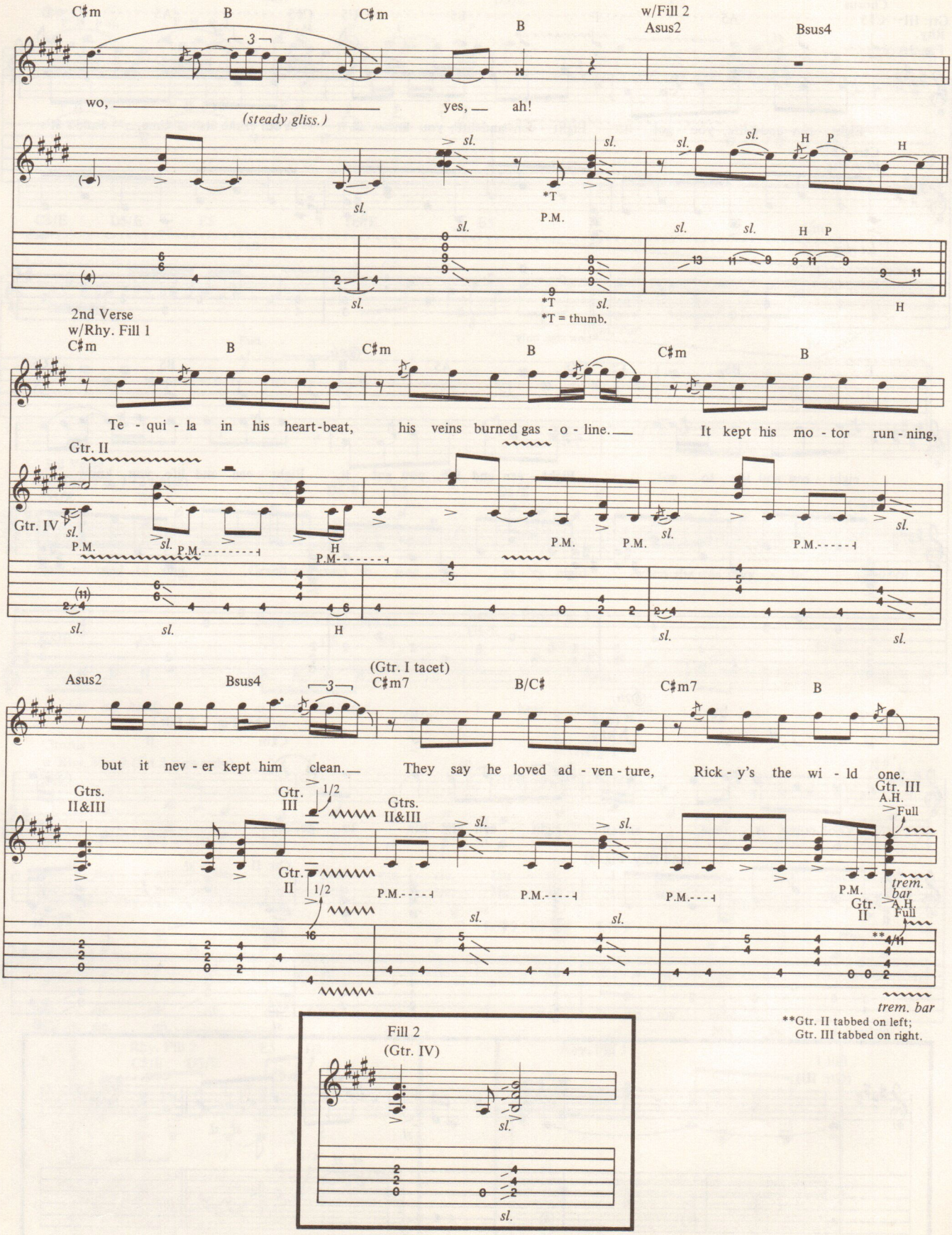
Words and Music by Rachel Bolan and Dave Sabo

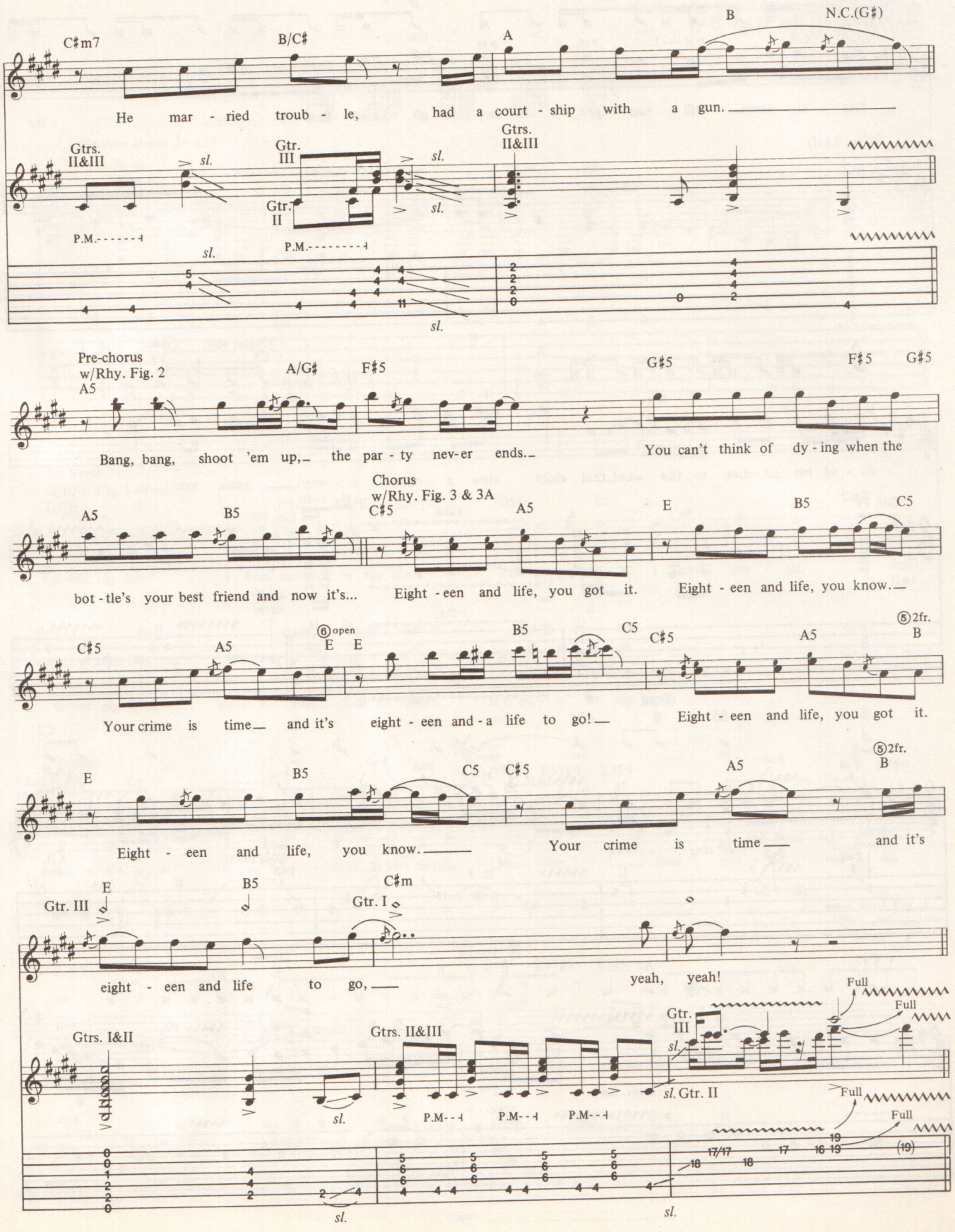


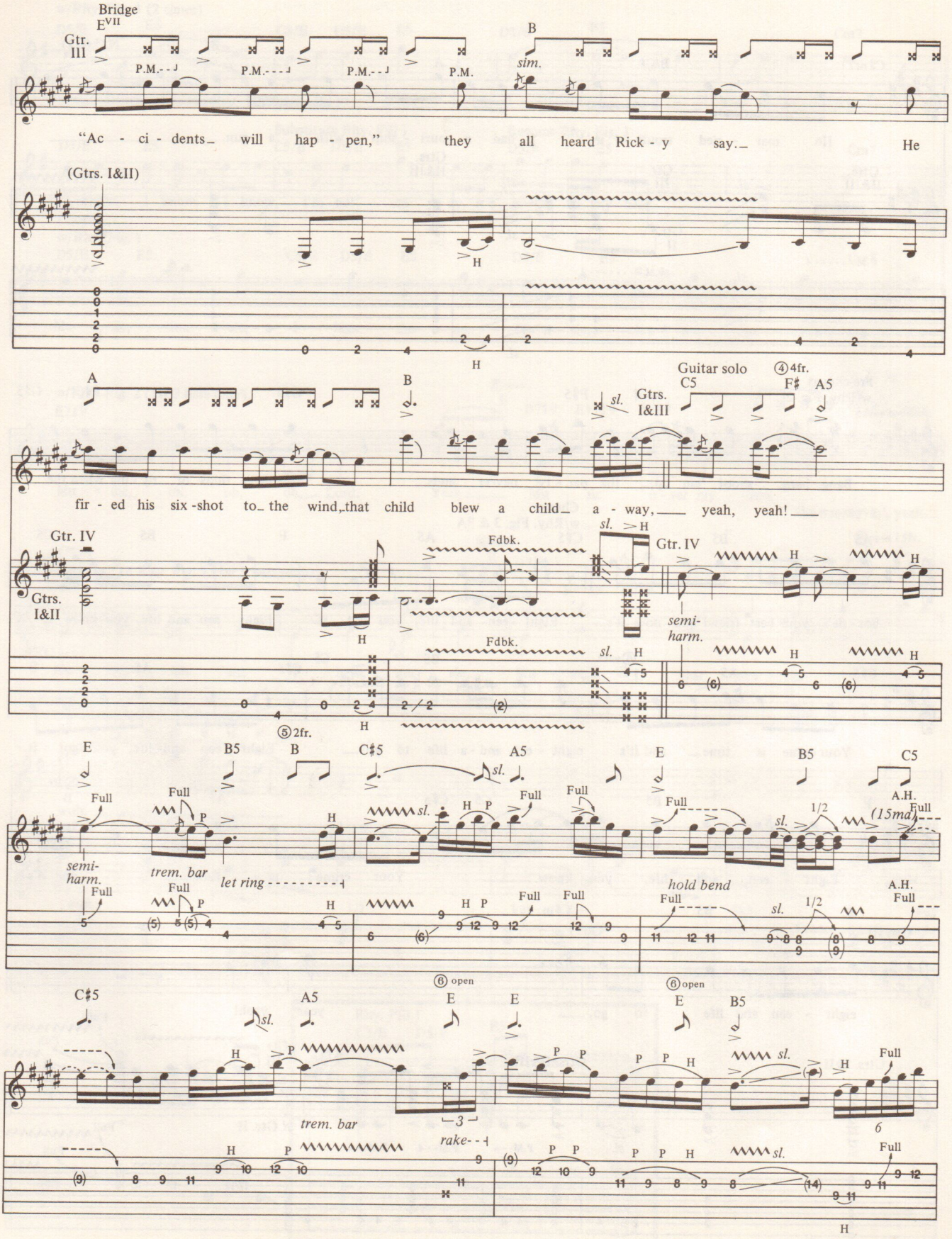
Copyright©1989, 1990 by New Jersey Underground; Reproduced in Australia by Permission of Mushroom Music
International Copyright Secured All Rights Reserved Used by Permission

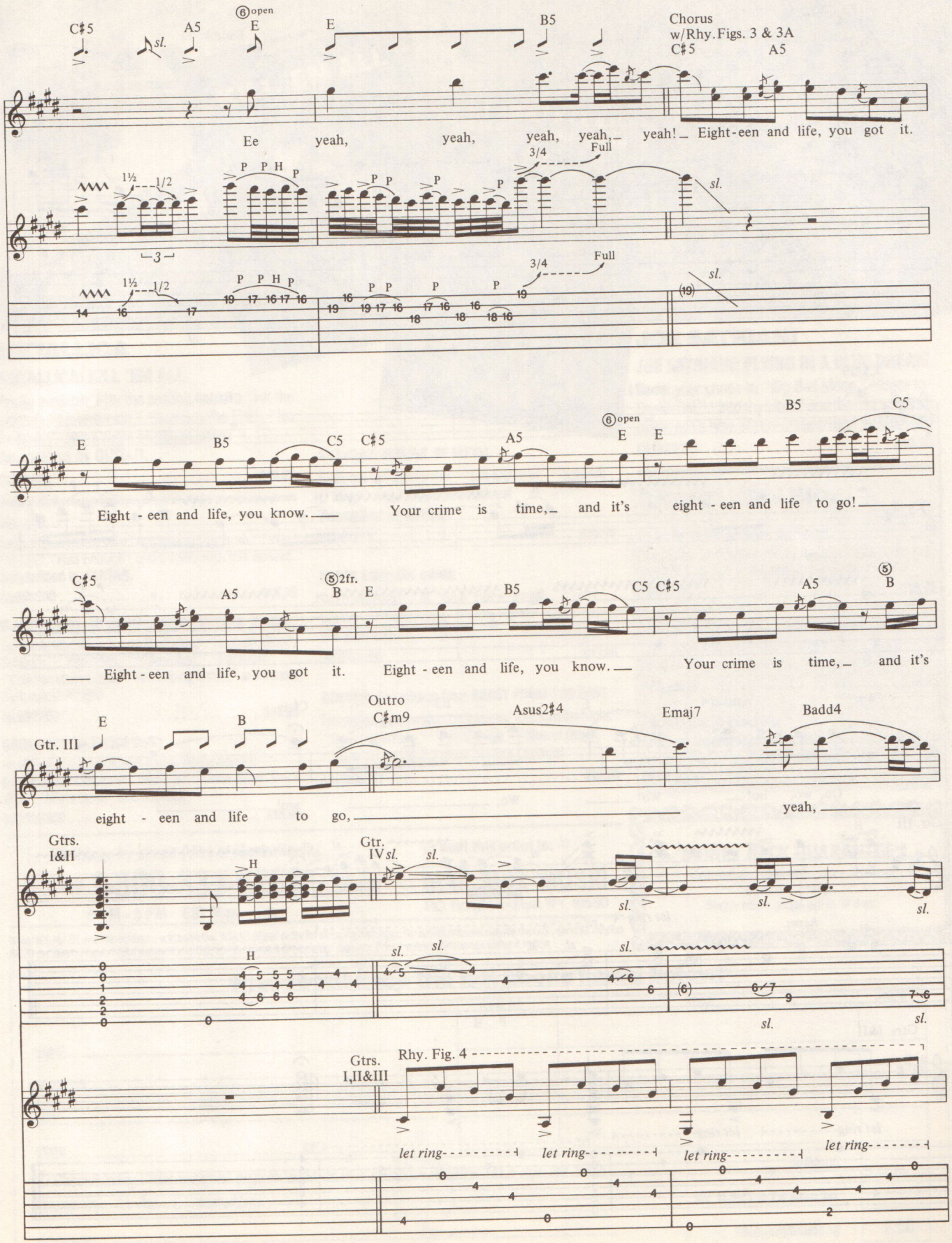

w/Rhy. Fill 1
Asus2
B5
N.C.(G♯)
w/Rhy. Fig. 1 (1st 3 bars only)
C♯m
B
C♯m
B
fin-gers to the bone.
Just bare-ly out of school,
came from the edge of town.
Gtrs. II&III
Gtr. III
Full
Gtr. II
Full
mf
sl.
Fdbk.
(8va)
sl.
Fdbk.
sl.
Fdbk. pitch: B
Pre-chorus
C♯m
B
w/Rhy. Fill 1
Asus2
B5
N.C.(G♯)
A5
A/G♯
Fought like a switch-blade so no one could take him down, no!
He had no-mon-ey, no,
Gtrs. II&III
f
sl.
trem. bar
Gtr. III
Full
Gtrs. II&III
Rhy. Fig. 2
Gtr. II
Full
P.M.
sl.
F♯5
G♯5
F♯5
G♯5
A5
B5
no good at home.
Walked the streets a sol-dier and he fought the world a-lone and now it's...
(end Rhy. Fig. 2)
P.M.
P.M.
Rhy. Fill 1
Asus2
B5
N.C.(G♯)
mf
let ring

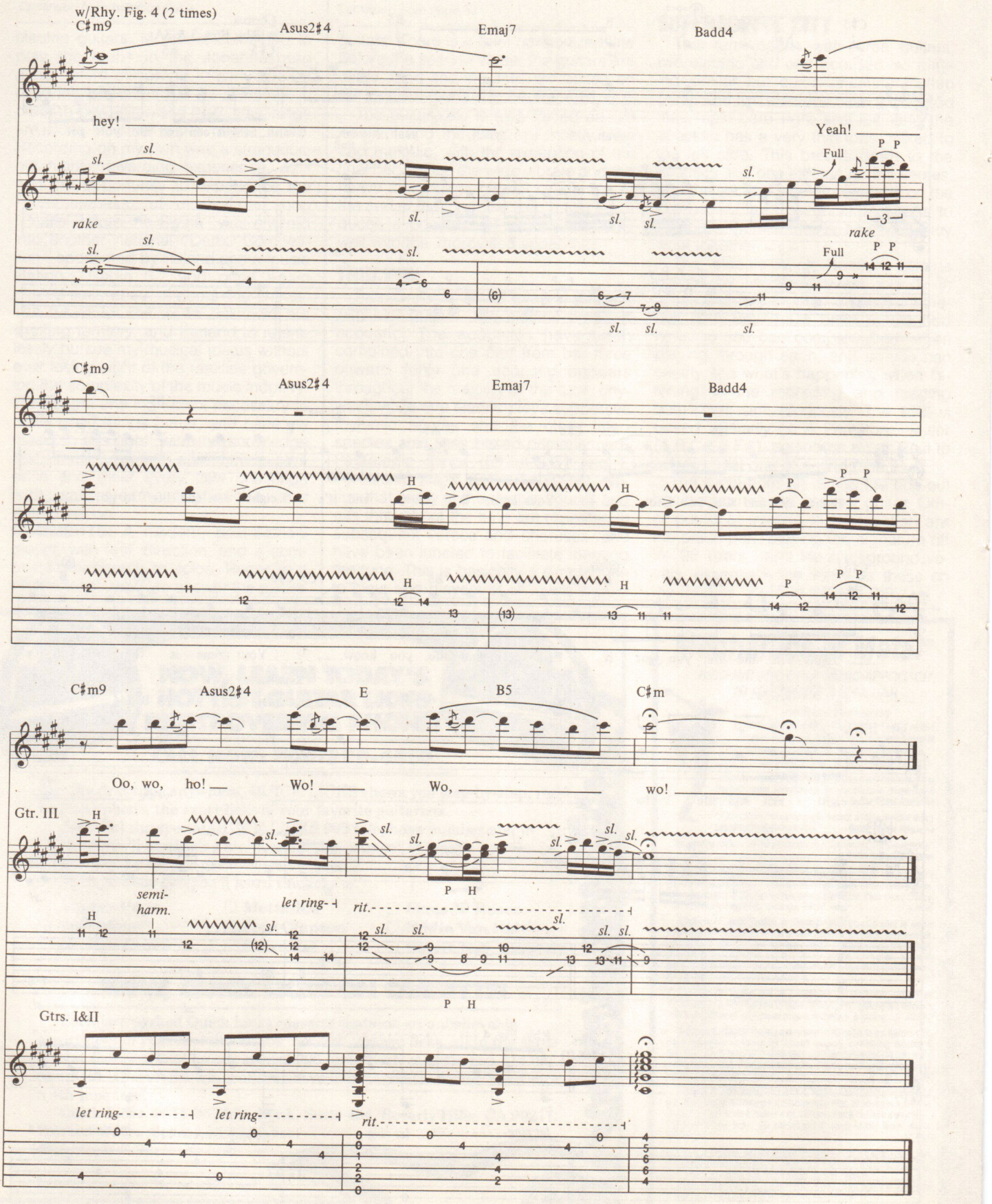

Chorus
Gtr. III- Rhy. Fig. 3A
C♯5
A5
E
B5
C5
C♯5
A5
E
⑥ open
sl.
sim.
Eight - een and life, you got it. Eight - een and life, you know. Your crime is time, and it's
Gtrs. I&II
Rhy. Fig. 3
let ring
*Low stgs. only.
E
B5
C5
C♯5
A5
⑤2fr.
B
E
B5
C5
sl.
eight - een and life to go! Eight - een and life, you got it. Eight - een and life, you know.
C♯5
A5
⑤2fr.
B (end Rhy. Fig.3A)
E
B5
w/Rhy. Fig. 1 & Fill 1
C♯m
B
Yoor crime is time, and it's eight - een and life to go, oh,
(end Rhy. Fig. 3)
Gtr. II
sl.
H
Fill 1
(Gtr. III)


C♯m B C♯m B w/Fill 2 Asus2 Bsus4
wo, yes, ah!
(steady gliss.)
*T = thumb.
2nd Verse
w/Rhy. Fill 1
C♯m B C♯m B C♯m B
Te - qui - la in his heart-beat, his veins burned gas - o - line. It kept his mo - tor run - ning,
Gtr. II
Gtr. IV
Asus2 Bsus4 (Gtr. I tacet) C♯m7 B/C♯ C♯m7 B
but it nev - er kept him clean. They say he loved ad - ven - ture, Rick - y's the wi - ld one.
Gtrs. II&III
Gtr. III
Gtr. II
Gtr. III A.H. Full
trem. bar
**Gtr. II tabbed on left;
Gtr. III tabbed on right.
Fill 2
(Gtr. IV)


C♯m7
B/C♯
A
B
N.C.(G♯)
He mar - ried troub - le, had a court - ship with a gun.
Gtrs. II&III
Gtr. III
Gtr. II
sl.
P.M.
Pre-chorus w/Rhy. Fig. 2
A5
A/G♯
F♯5
G♯5
F♯5
G♯5
Bang, bang, shoot 'em up, the par - ty nev - er ends. You can't think of dy - ing when the
Chorus w/Rhy. Fig. 3 & 3A
A5
B5
C♯5
A5
E
B5
C5
bot - tle's your best friend and now it's... Eight - een and life, you got it. Eight - een and life, you know.
C♯5
A5
⑥open
E
E
B5
C5
C♯5
A5
⑤2fr.
B
Your crime is time and it's eight - een and - a life to go! Eight - een and life, you got it.
E
B5
C5
C♯5
A5
⑤2fr.
B
Eight - een and life, you know. Your crime is time and it's
Gtr. III
E
B5
C♯m
Gtr. I
eight - een and life to go, yeah, yeah!
Gtrs. I&II
Gtrs. II&III
Gtr. III
Gtr. II
Full
P.M.

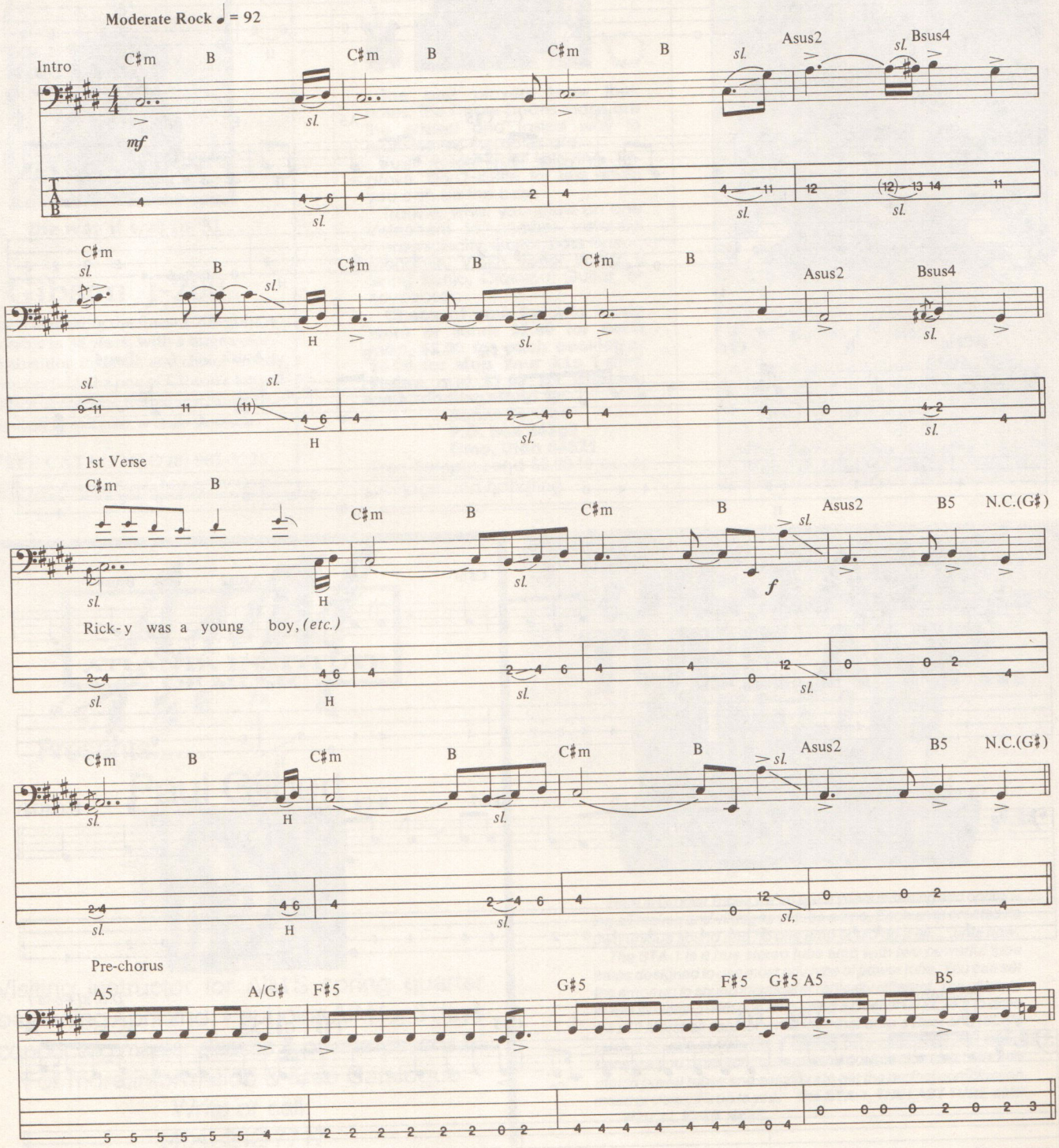

Bridge
E VII
Gtr. III
P.M.
sim.
"Ac - ci - dents_ will hap - pen," they all heard Rick - y say._ He
(Gtrs. I&II)
A
B
Guitar solo
④ 4fr.
C5
F♯
A5
sl.
Gtrs. I&III
fir - ed his six -shot to_ the wind,_that child blew a child_ a - way,___ yeah, yeah!___
Gtr. IV
Gtrs. I&II
Fdbk.
semi-harm.
⑤ 2fr.
E
B5
C♯5
A5
Full
trem. bar
let ring
hold bend
A.H.
(15ma)
1/2
⑥ open
rake


C♯5
A5
⑥open
E
E
B5
Chorus
w/Rhy. Figs. 3 & 3A
C♯5
A5
Ee yeah, yeah, yeah, yeah, yeah! Eight-een and life, you got it.
sl.
P P H P
P P
P
P
3/4
Full
1½
1/2
3
E
B5
C5
C♯5
A5
⑥open
E
E
B5
C5
Eight - een and life, you know. Your crime is time, and it's eight - een and life to go!
C♯5
A5
⑤2fr.
B
E
B5
C5 C♯5
A5
⑤
B
Eight - een and life, you got it. Eight - een and life, you know. Your crime is time, and it's
E
B
Outro
C♯m9
Asus2♯4
Emaj7
Badd4
Gtr. III
eight - een and life to go, yeah,
Gtrs. I&II
Gtr. IV
H
sl.
Gtrs. I,II&III
Rhy. Fig. 4
let ring
let ring
let ring
let ring

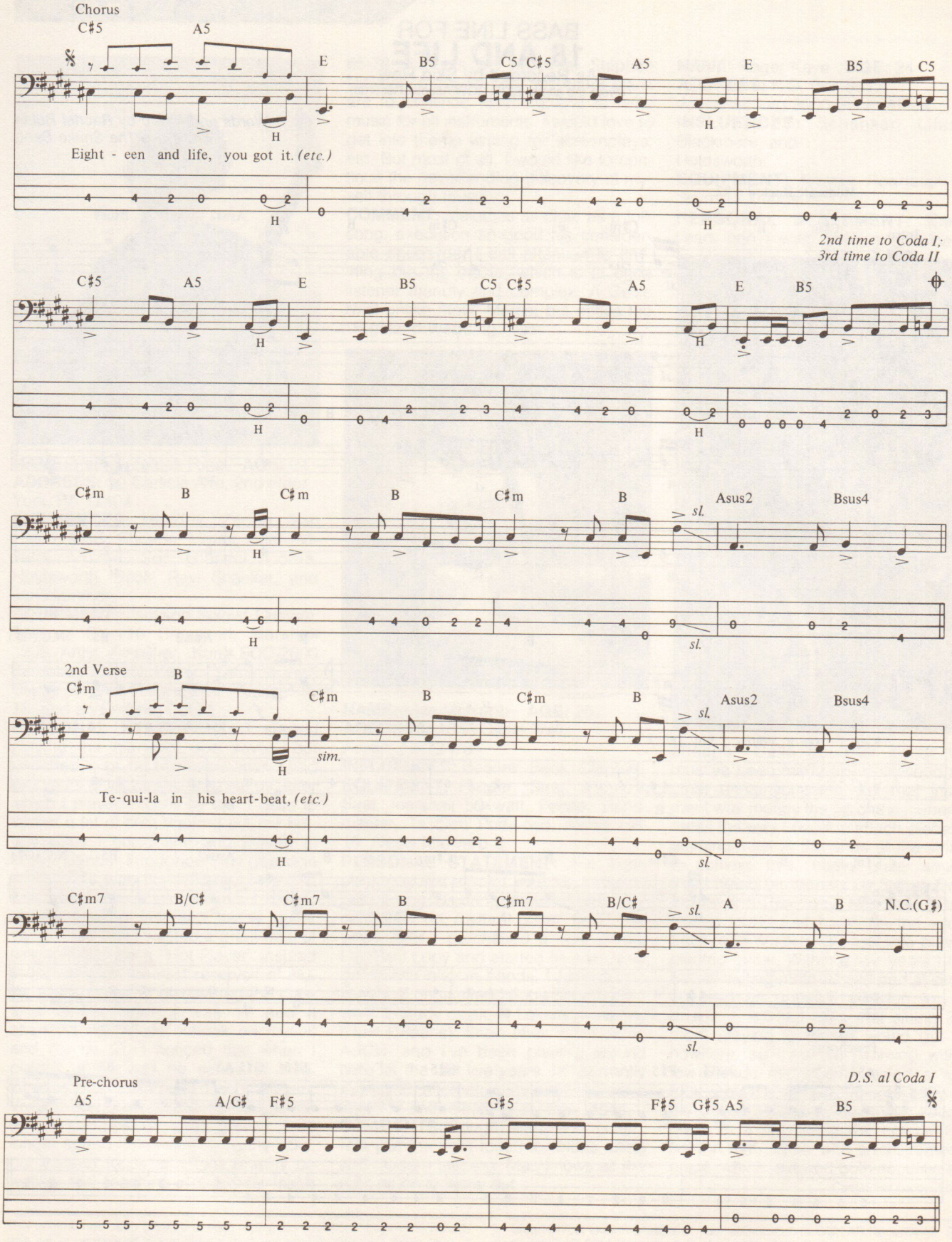

w/Rhy. Fig. 4 (2 times)
C♯m9
Asus2♯4
Emaj7
Badd4
hey!
Yeah!
Full
rake
C♯m9
Asus2♯4
Emaj7
Badd4
C♯m9
Asus2♯4
E
B5
C♯m
Oo, wo, ho!
Wo!
Wo,
wo!
Gtr. III
semi-harm.
let ring-
rit.
Gtrs. I&II
let ring-
let ring-
rit.

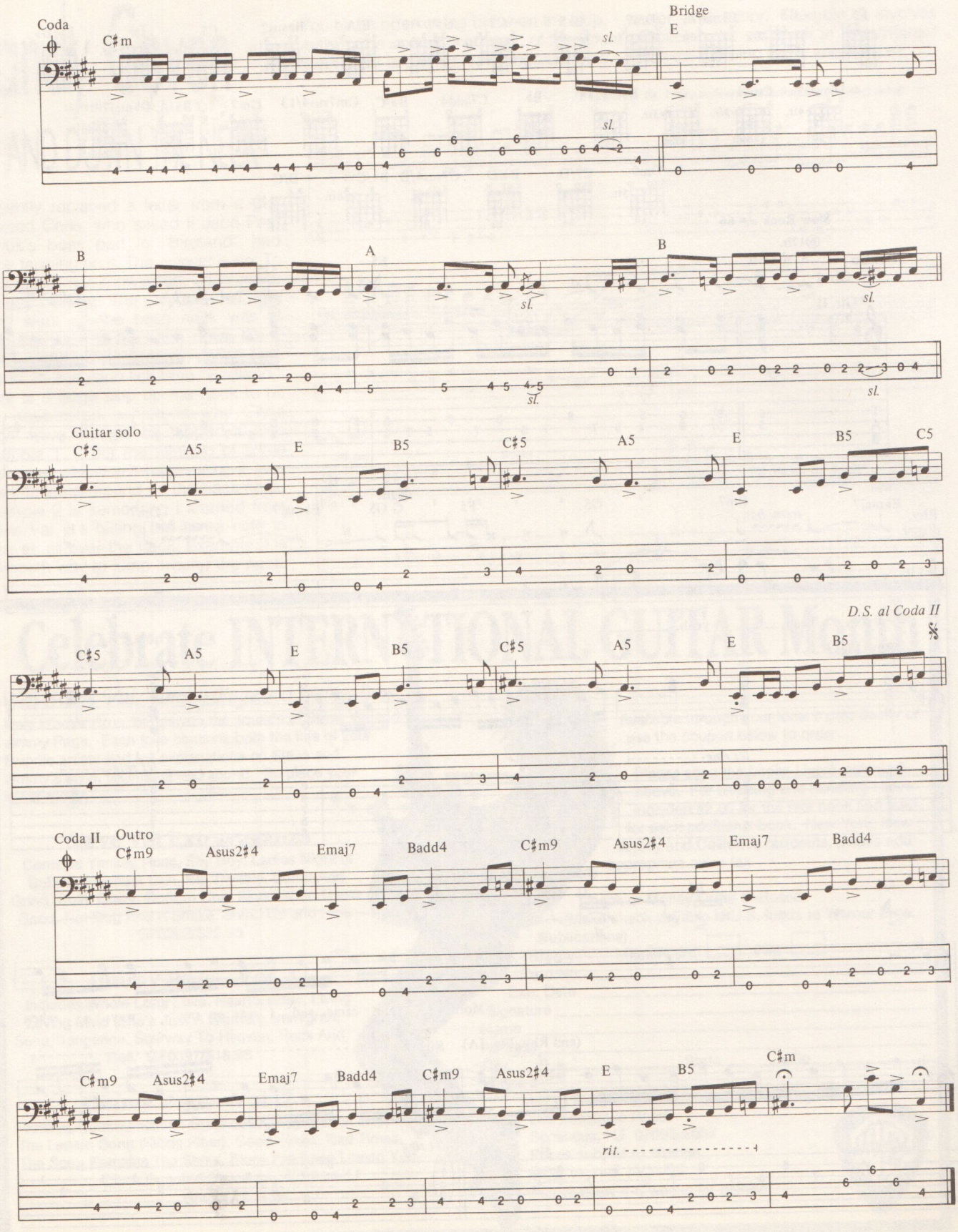
BASS LINE FOR
18 AND LIFE
As Recorded by Skid Row
(From the album SKID ROW/Atlantic Records)

Words and Music by Rachel Bolan and Dave The Snake Sabo



Copyright©1989, 1990 by New Jersey Underground; Reproduced in Australia by Permission of Mushroom Music
All Rights Reserved Used by Permission


Chorus
C♯5
A5
E
B5
C5
C♯5
A5
E
B5
C5
H
Eight - een and life, you got it. (etc.)
2nd time to Coda I;
3rd time to Coda II
C♯m
B
Asus2
Bsus4
sl.
sim.
2nd Verse
Te-qui-la in his heart-beat, (etc.)
C♯m7
B/C♯
A
B
N.C.(G♯)
Pre-chorus
A5
A/G♯
F♯5
G♯5
F♯5
G♯5
A5
B5
D.S. al Coda I

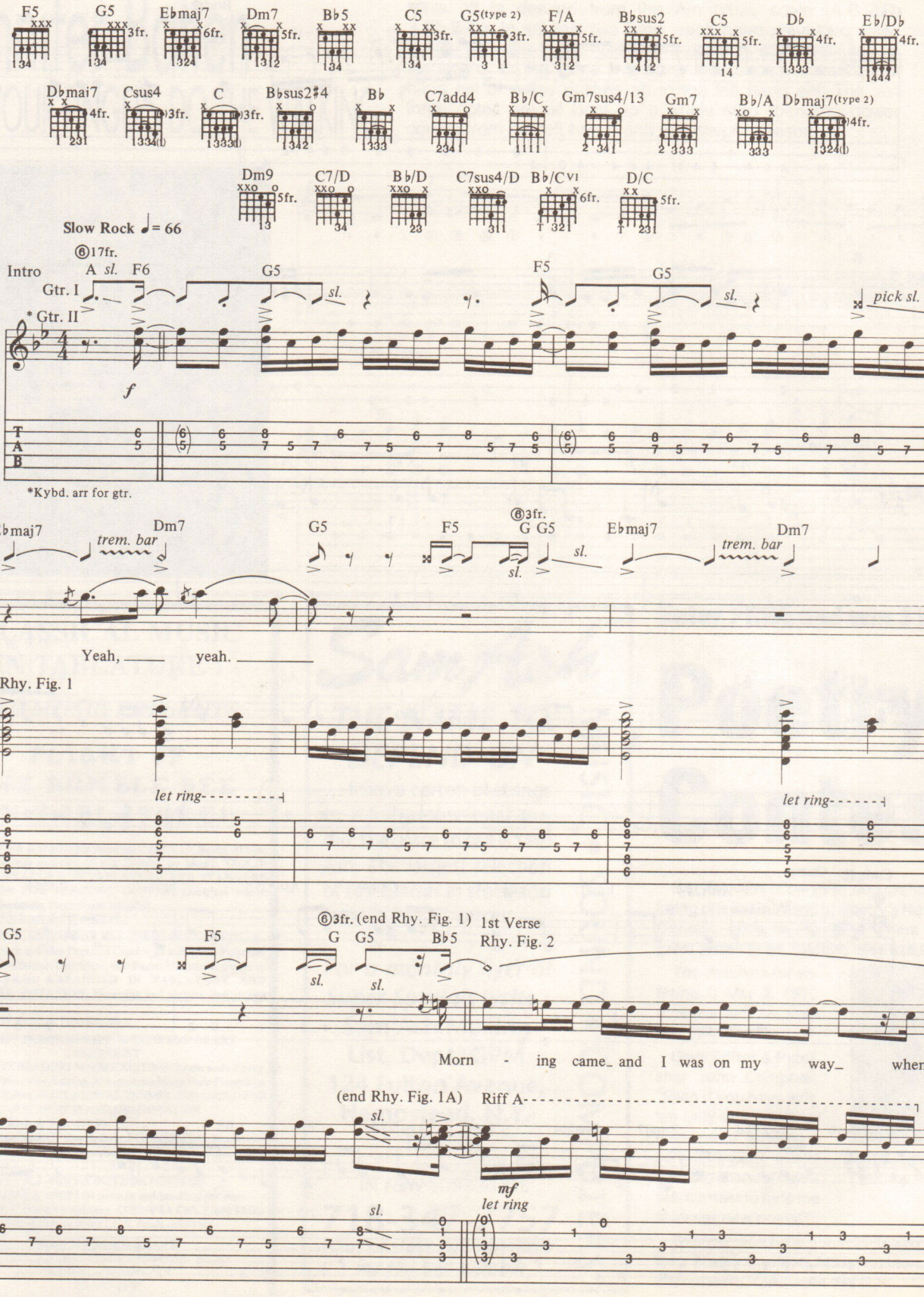

Coda
C♯m
sl.
Bridge
E
B
A
Guitar solo
C♯5
A5
E
B5
C5
D.S. al Coda II
Coda II
Outro
C♯m9
Asus2♯4
Emaj7
Badd4
rit.

HEADED FOR A HEARTBREAK

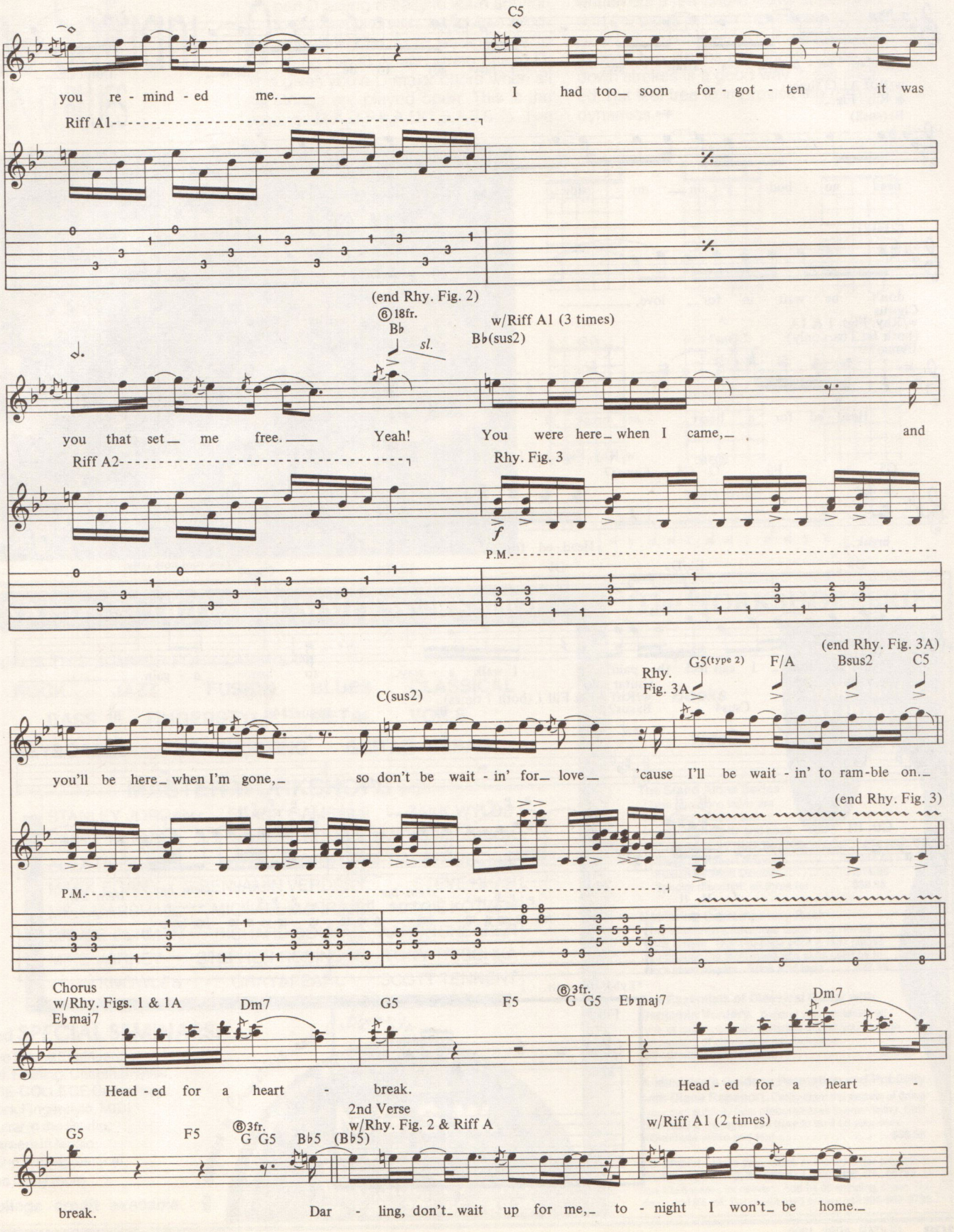
As Recorded by Winger
(From the album WINGER/Atlantic Records)

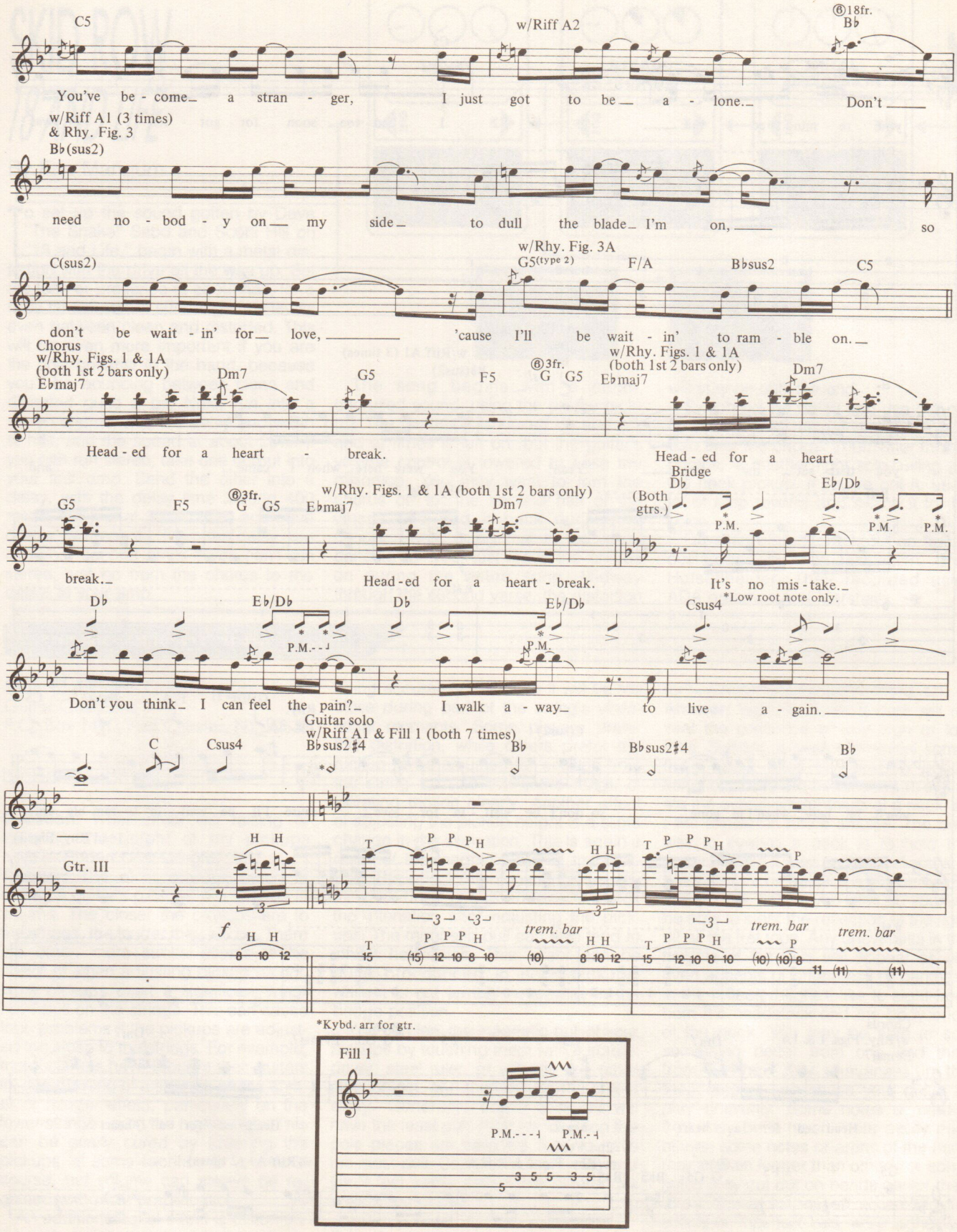
Tablature Explanation page 34

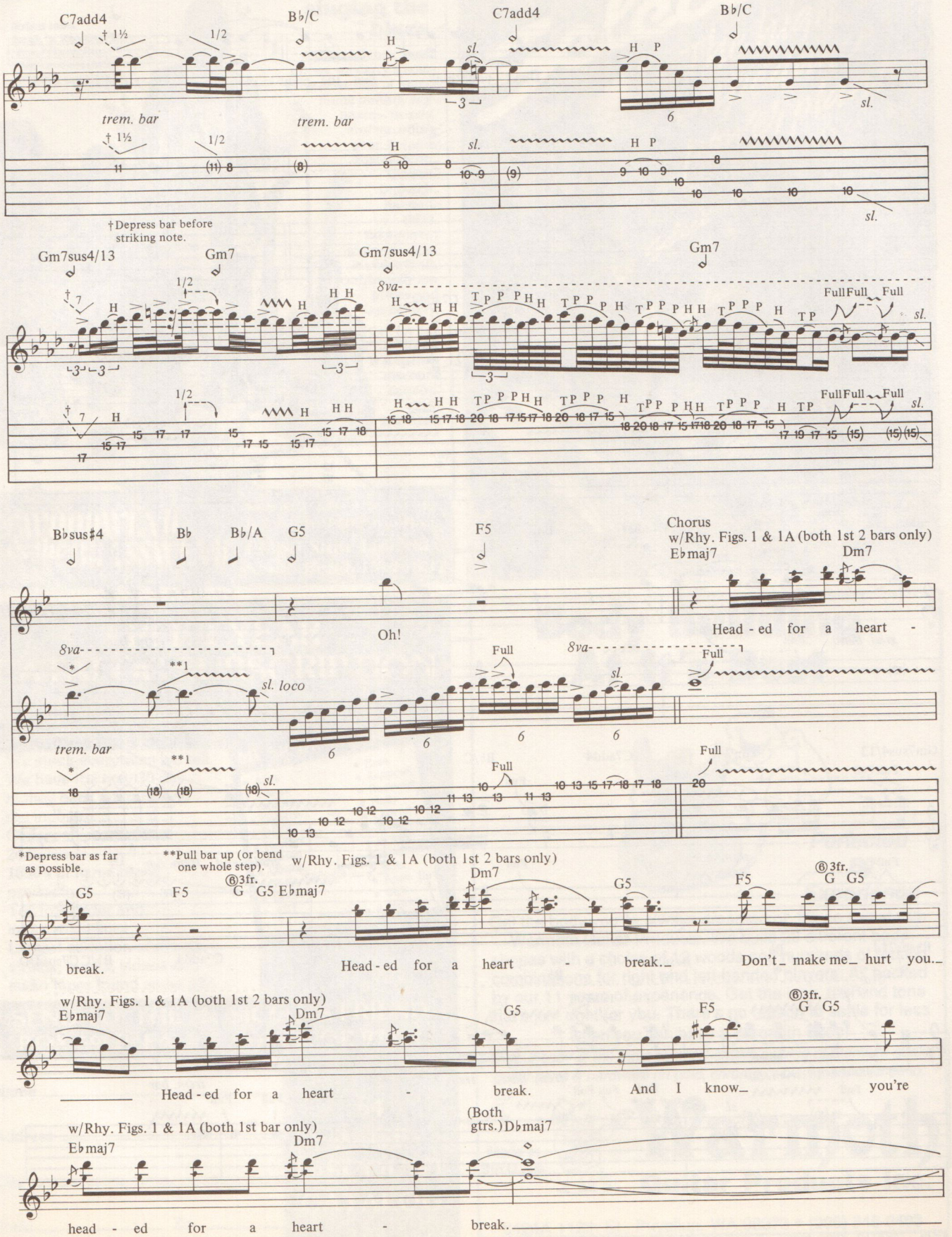
Words and Music by Kip Winger and Reb Beach

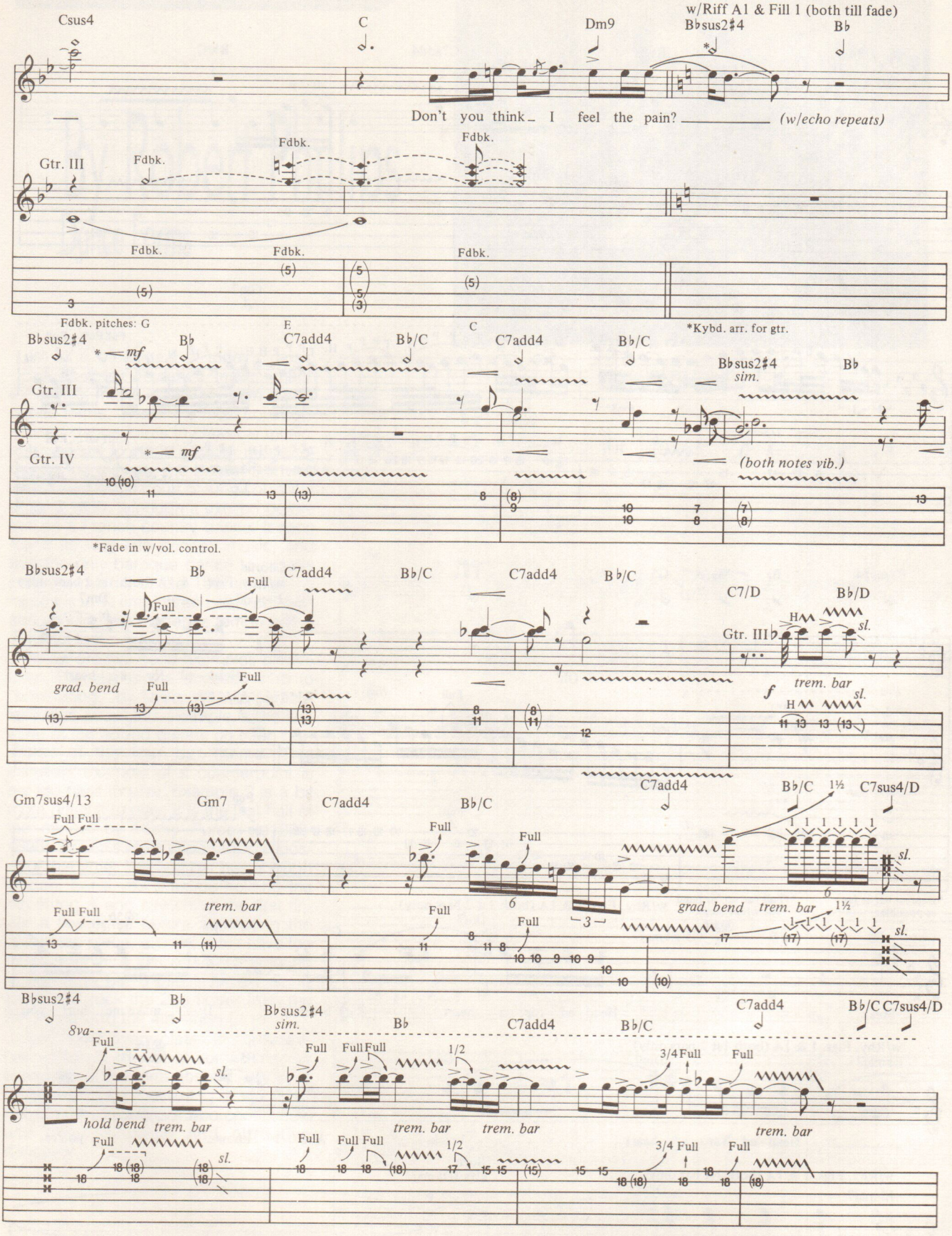


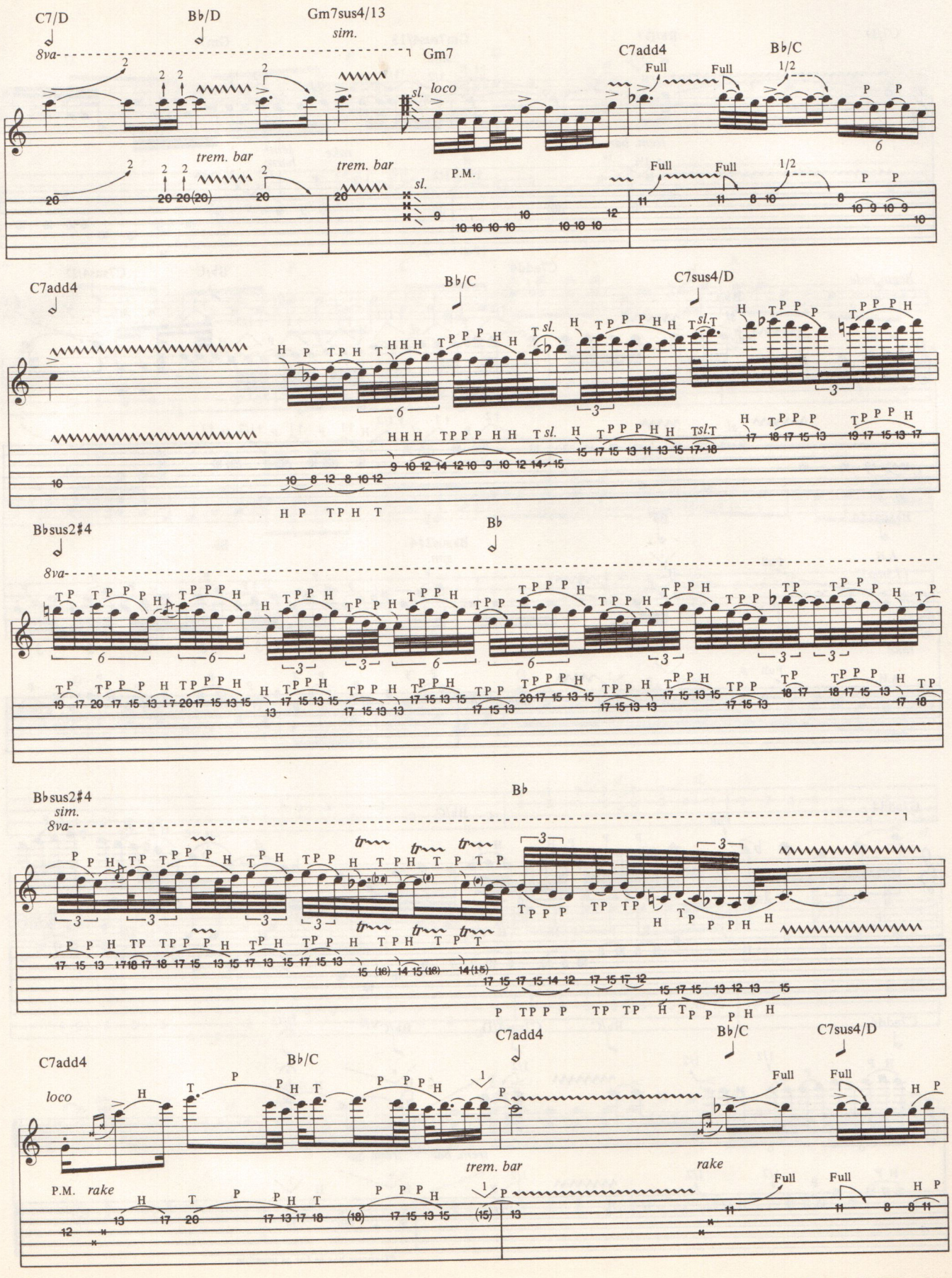
Copyright©1988, 1990 Virgin Songs, Inc., Varseau Music and Small Hope Music Ltd.,
All Rights Controlled by Virgin Songs Inc.
International Copyright Secured Made in USA All Rights Reserved Used by Permission

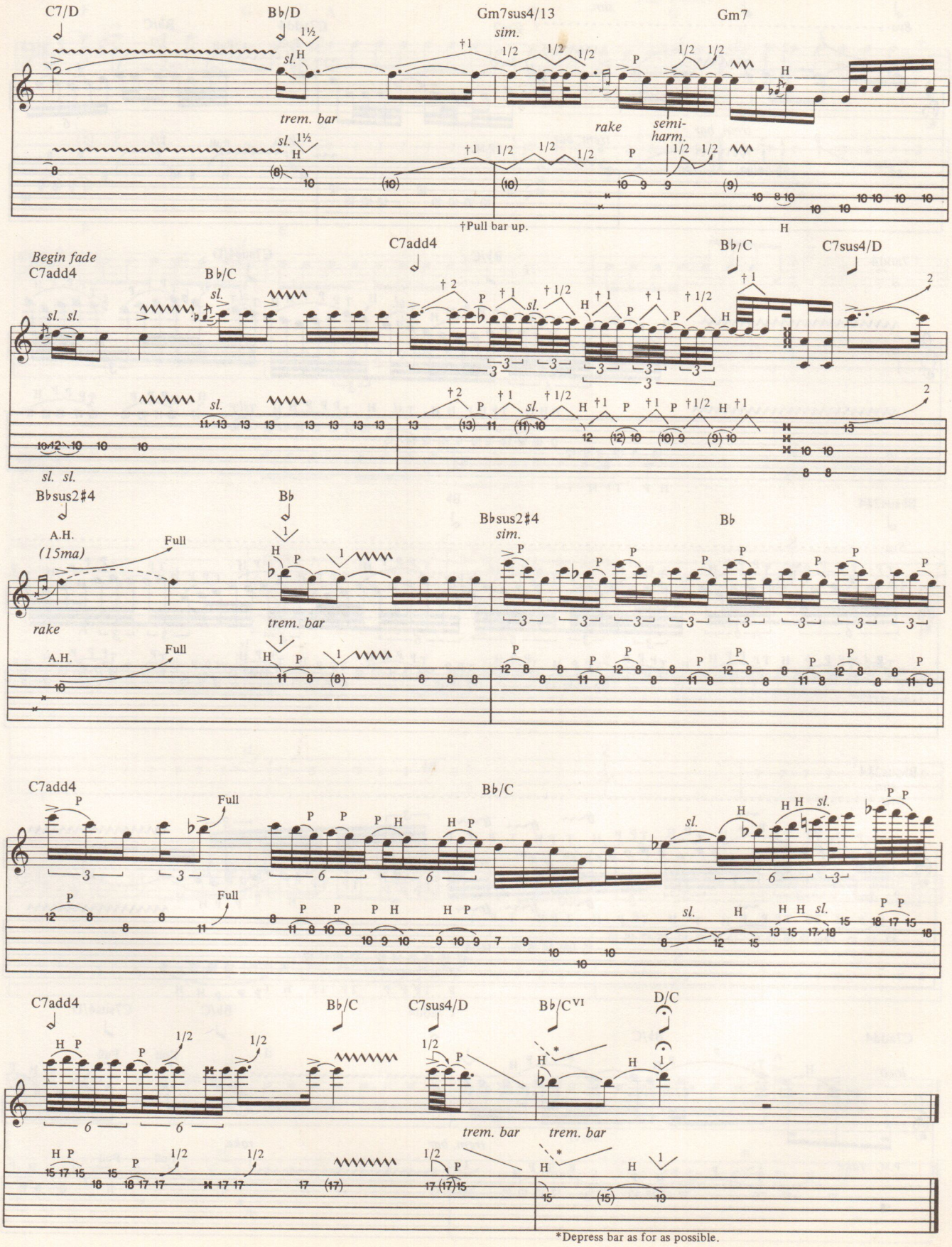

C5
you re - mind - ed me.
I had too_ soon for - got - ten it was
Riff A1
(end Rhy. Fig. 2)
⑥ 18fr.
B♭
sl.
w/Riff A1 (3 times)
B♭(sus2)
you that set_ me free.
Yeah!
You were here_ when I came,_
and
Riff A2
Rhy. Fig. 3
f
P.M.
(end Rhy. Fig. 3A)
Rhy. Fig. 3A
G5(type 2)
F/A
Bsus2
C5
C(sus2)
you'll be here_ when I'm gone,_
so don't be wait - in' for_ love_
'cause I'll be wait - in' to ram-ble on._
(end Rhy. Fig. 3)
P.M.
Chorus
w/Rhy. Figs. 1 & 1A
E♭maj7
Dm7
G5
F5
⑥ 3fr.
G G5
E♭maj7
Dm7
Head - ed for a heart - break.
Head - ed for a heart -
2nd Verse
w/Rhy. Fig. 2 & Riff A
w/Riff A1 (2 times)
G5
F5
⑥ 3fr.
G G5
B♭5
(B♭5)
break.
Dar - ling, don't_ wait up for me,_ to - night I won't_ be home._


C5
w/Riff A2
⑥18fr.
B♭
You've be - come a stran - ger, I just got to be a - lone. Don't
w/Riff A1 (3 times)
& Rhy. Fig. 3
B♭(sus2)
need no - bod - y on my side to dull the blade I'm on, so
C(sus2)
w/Rhy. Fig. 3A
G5(type 2)
F/A
B♭sus2
C5
don't be wait - in' for love, 'cause I'll be wait - in' to ram - ble on.
Chorus
w/Rhy. Figs. 1 & 1A
(both 1st 2 bars only)
E♭maj7
Dm7
G5
F5
⑥3fr.
G G5
w/Rhy. Figs. 1 & 1A
(both 1st 2 bars only)
E♭maj7
Dm7
Head - ed for a heart - break.
Head - ed for a heart -
G5
F5
⑥3fr.
G G5
w/Rhy. Figs. 1 & 1A (both 1st 2 bars only)
E♭maj7
Dm7
Bridge
D♭
(Both gtrs.)
E♭/D♭
P.M.
break.
Head - ed for a heart - break.
It's no mis - take.
*Low root note only.
D♭
E♭/D♭
D♭
E♭/D♭
Csus4
Don't you think I can feel the pain? I walk a - way to live a - gain.
Guitar solo
w/Riff A1 & Fill 1 (both 7 times)
C
Csus4
B♭sus2♯4
B♭
B♭sus2♯4
B♭
Gtr. III
trem. bar
trem. bar
trem. bar
*Kybd. arr for gtr.
Fill 1
P.M.
P.M.


C7add4
B♭/C
C7add4
B♭/C
trem. bar
trem. bar
†Depress bar before striking note.
Gm7sus4/13
Gm7
Gm7sus4/13
Gm7
8va
Full
B♭sus♯4
B♭
B♭/A
G5
F5
Chorus
w/Rhy. Figs. 1 & 1A (both 1st 2 bars only)
E♭maj7
Dm7
Oh!
Head - ed for a heart -
8va
sl. loco
trem. bar
*Depress bar as far as possible.
**Pull bar up (or bend one whole step).
⑥3fr.
G5
F5
G G5 E♭maj7
break.
Head - ed for a heart - break. Don't make me hurt you.
w/Rhy. Figs. 1 & 1A (both 1st 2 bars only)
E♭maj7
Dm7
G5
F5
Head - ed for a heart - break. And I know you're
w/Rhy. Figs. 1 & 1A (both 1st bar only)
E♭maj7
Dm7
(Both gtrs.) D♭maj7
head - ed for a heart - break.


Csus4
C
Dm9
w/Riff A1 & Fill 1 (both till fade)
B♭sus2♯4
B♭
Don't you think_ I feel the pain? _____ (w/echo repeats)
Gtr. III
Fdbk.
Fdbk. pitches: G
E
C
*Kybd. arr. for gtr.
mf
Gtr. IV
sim.
(both notes vib.)
*Fade in w/vol. control.
C7add4
B♭/C
C7/D
B♭/D
Full
grad. bend
trem. bar
sl.
Gm7sus4/13
Gm7
C7sus4/D
hold bend
8va
1/2
3/4 Full


C7/D
B♭/D
Gm7sus4/13
sim.
8va
Gm7
C7add4
B♭/C
Full
1/2
sl.
loco
trem. bar
P.M.
C7sus4/D
B♭sus2♯4
B♭
rake


C7/D
B♭/D
Gm7sus4/13
Gm7
sim.
trem. bar
rake
semi-harm.
†Pull bar up.
Begin fade
C7add4
B♭/C
C7sus4/D
B♭sus2♯4
A.H.
(15ma)
Full
B♭
C7add4
B♭/C
C7sus4/D
B♭/C VI
D/C
trem. bar
*Depress bar as for as possible.

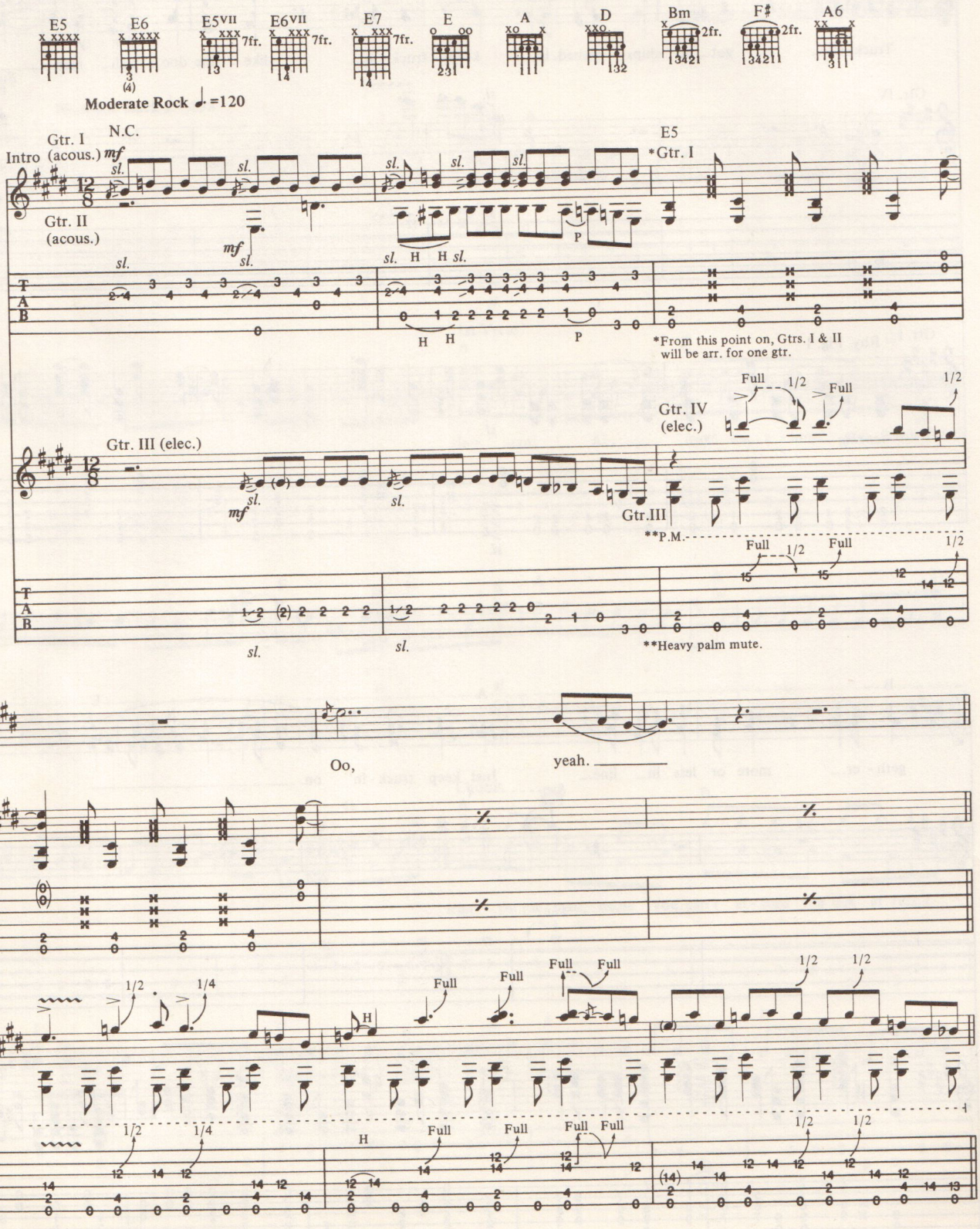
Tablature Explanation page 34

TRUCKIN'

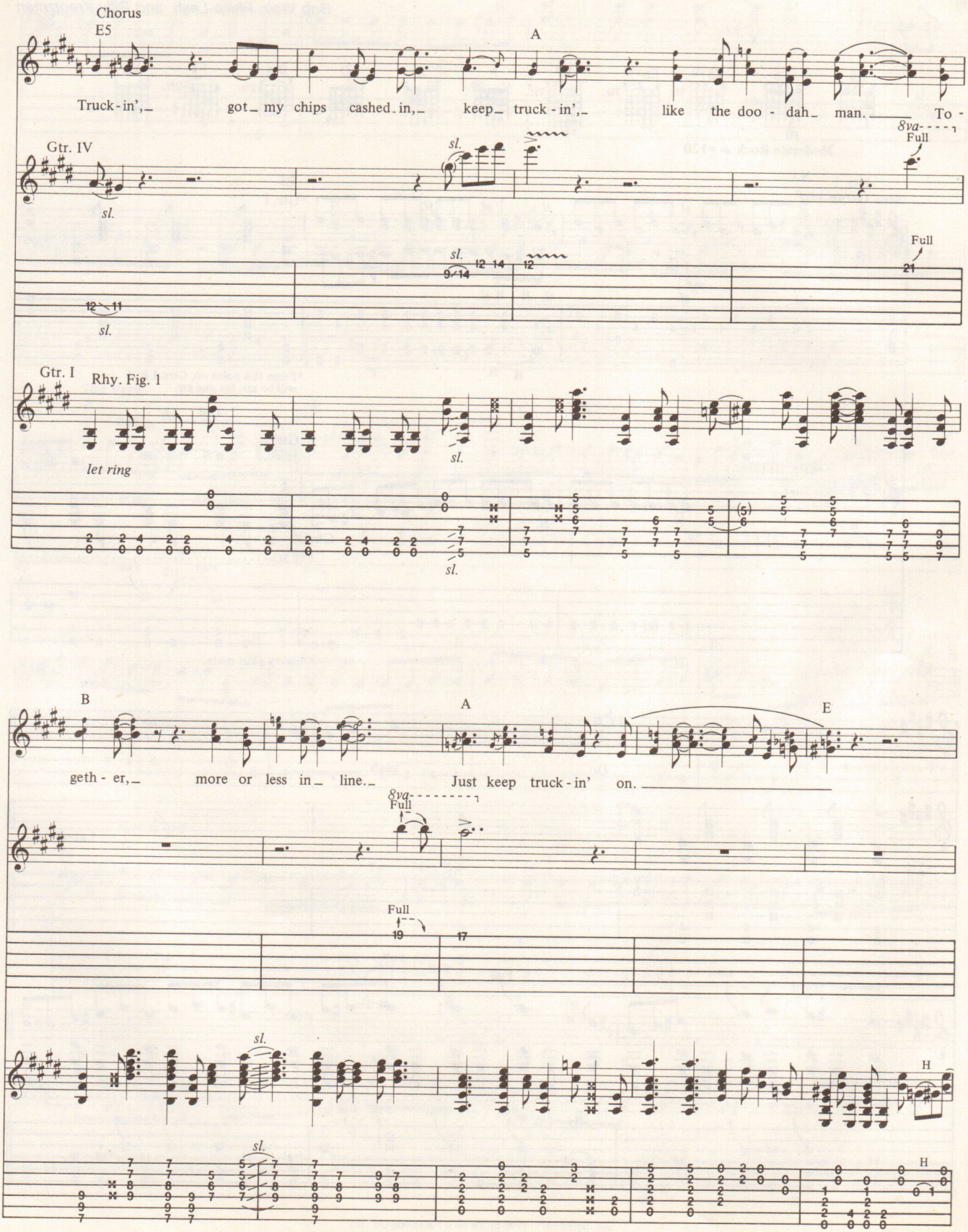
As Recorded by The Grateful Dead

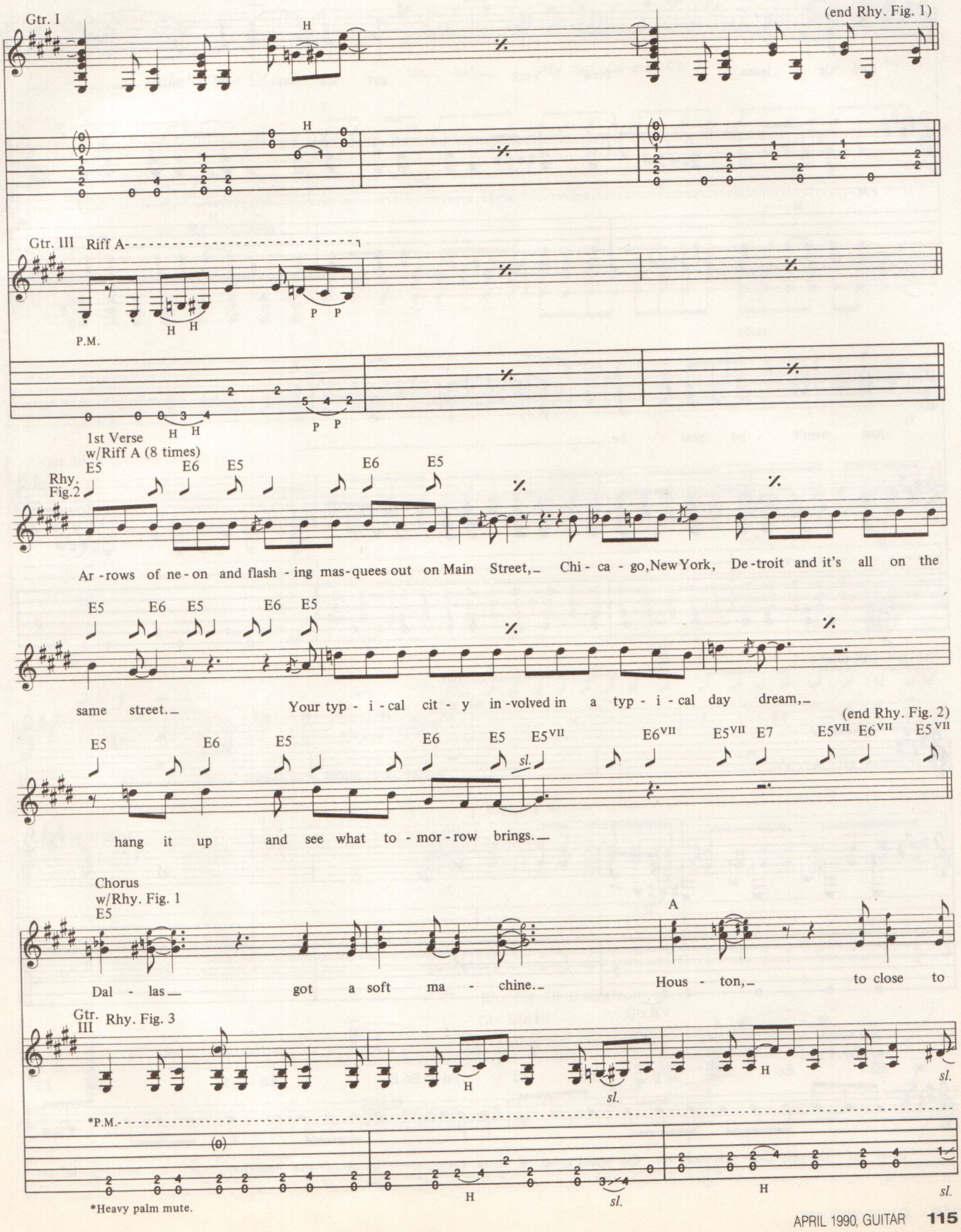
(From the album AMERICAN BEAUTY/Warner Bros. Records)

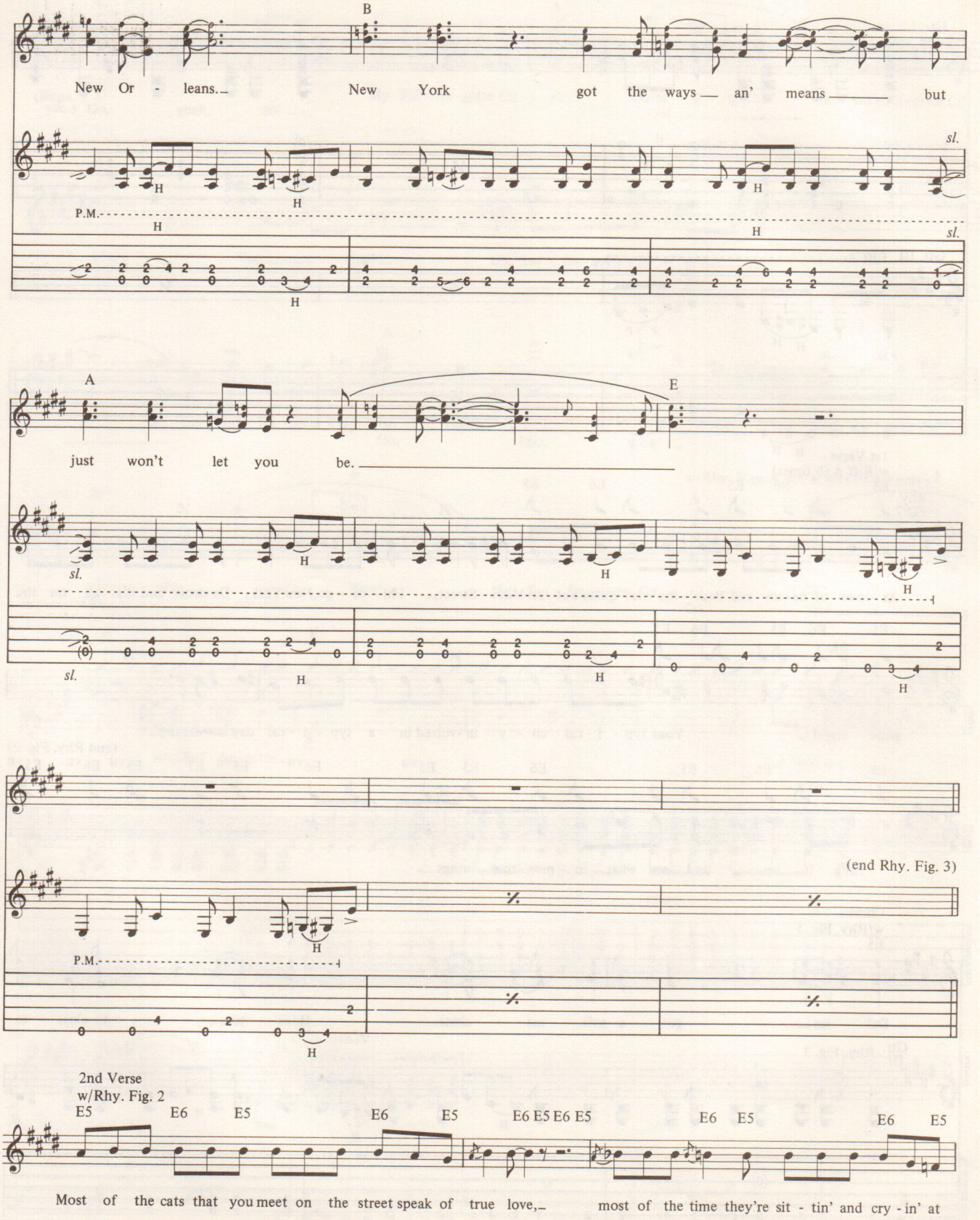
Words and Music by Jerry Garcia, Robert Hunter, Bob Weir, Philip Lesh, and Billy Kreutzman

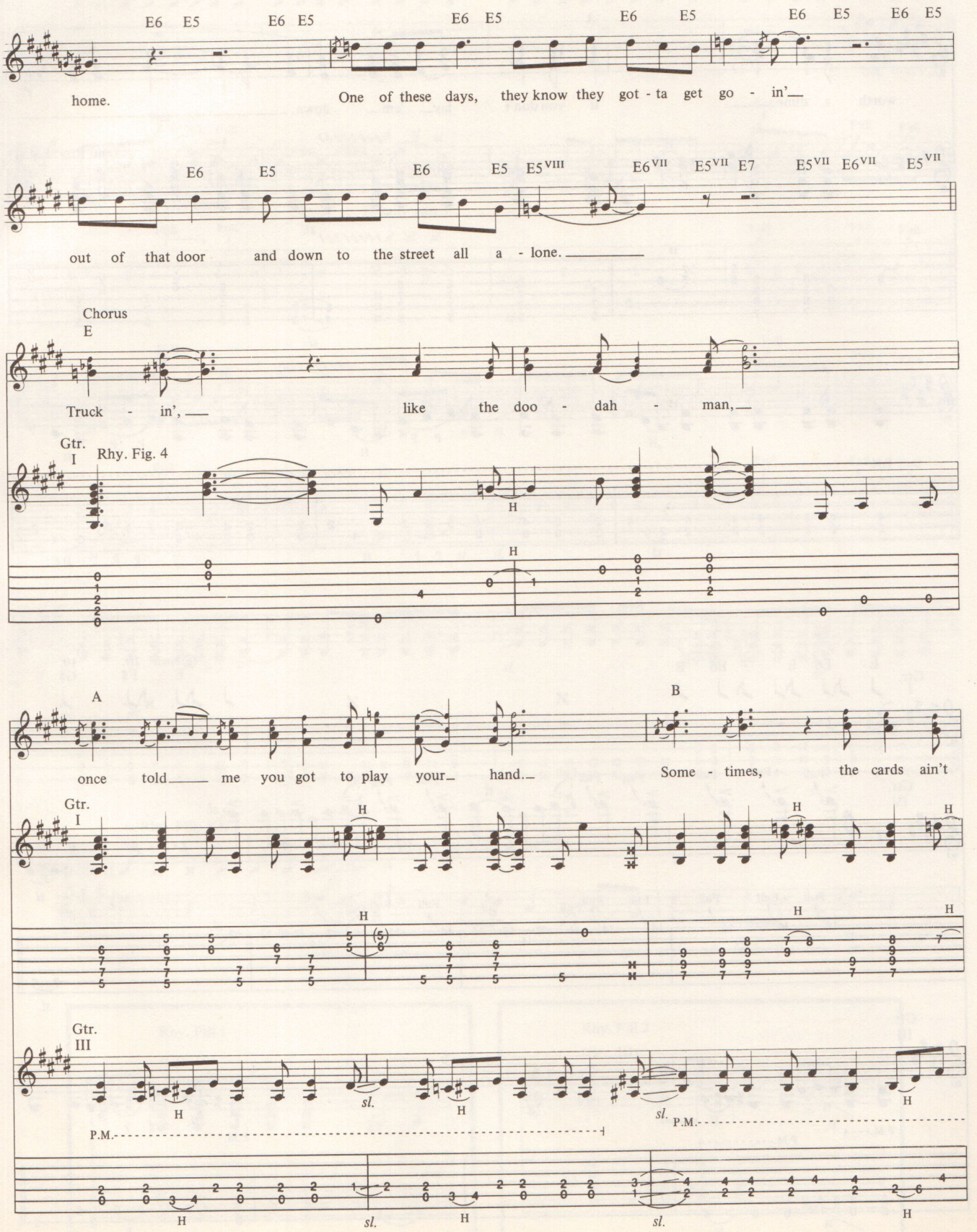


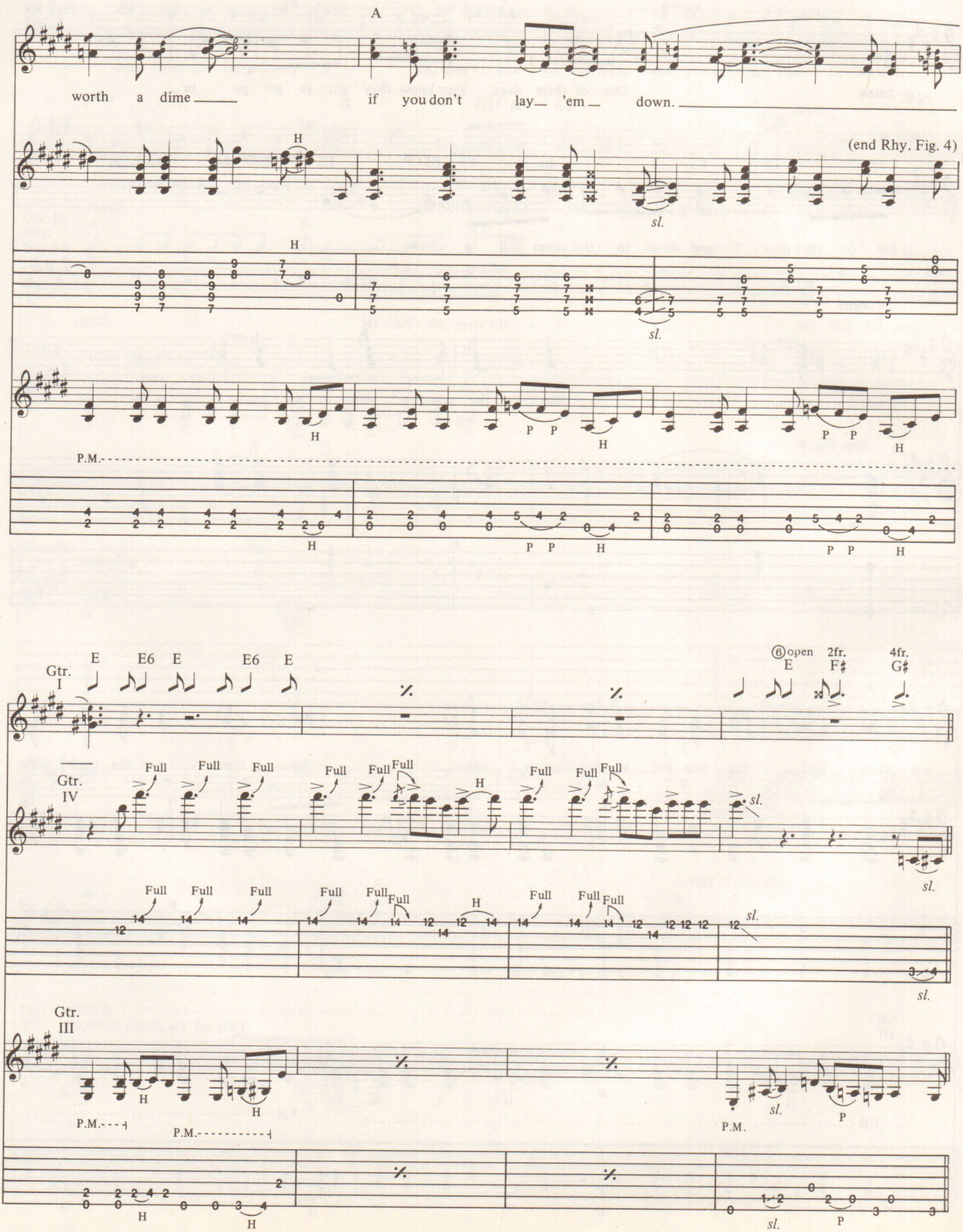
Copyright©1971, 1990 by Ice Nine Publishing Co., Inc.
Reproduced in the U.K. by Permission of Warner-Chappell Music Ltd, and International Music Publications; Reproduced in Australia by Permission of Warner-Chappell Music Australia
International Copyright Secured All Rights Reserved Used by Permission

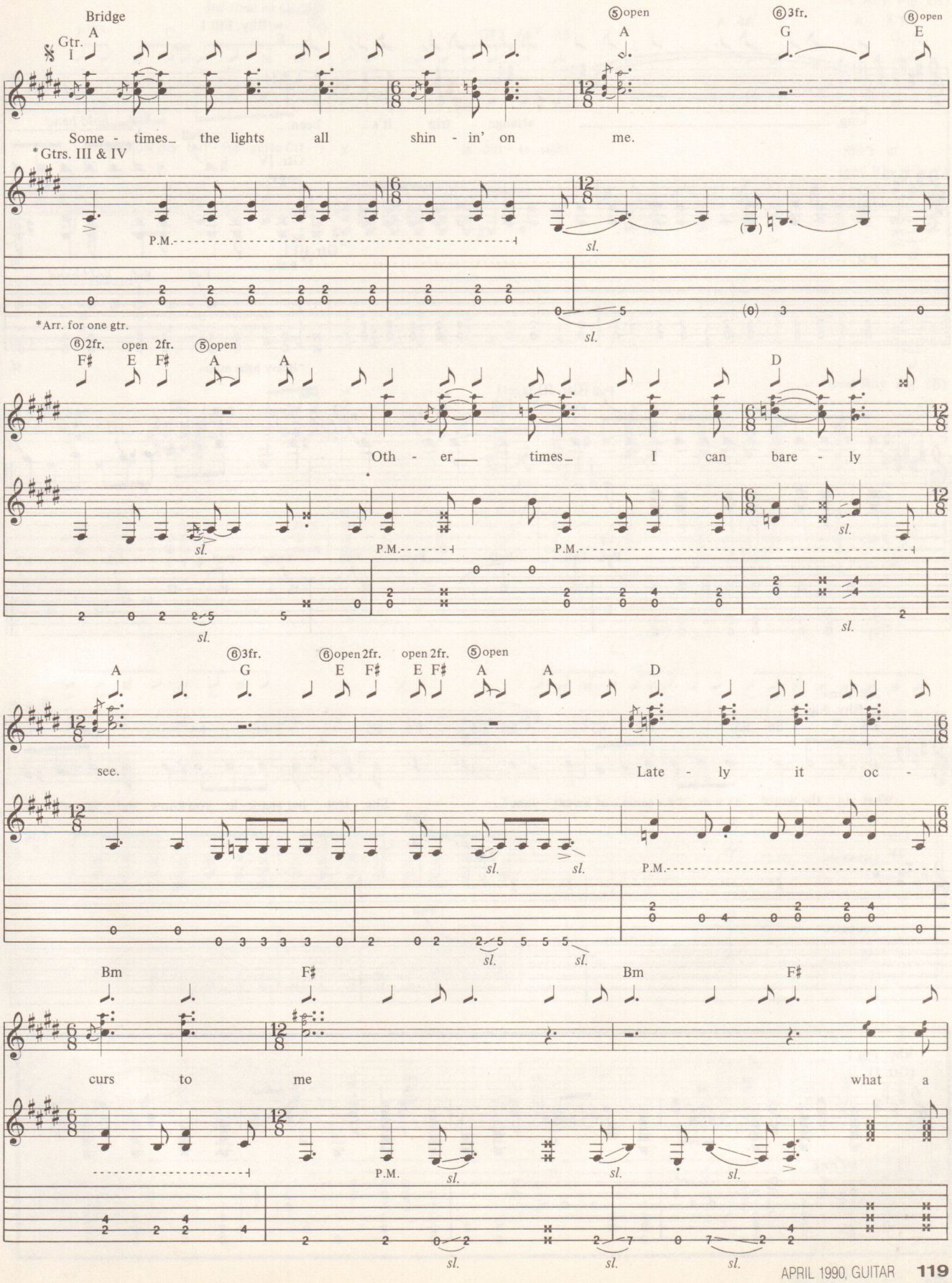

Chorus
E5
A
Truck-in', got my chips cashed in, keep truck-in', like the doo-dah man. To-
Gtr. IV
sl.
8va
Full
Gtr. I
Rhy. Fig. 1
let ring
B
A
E
geth-er, more or less in line. Just keep truck-in' on.
H

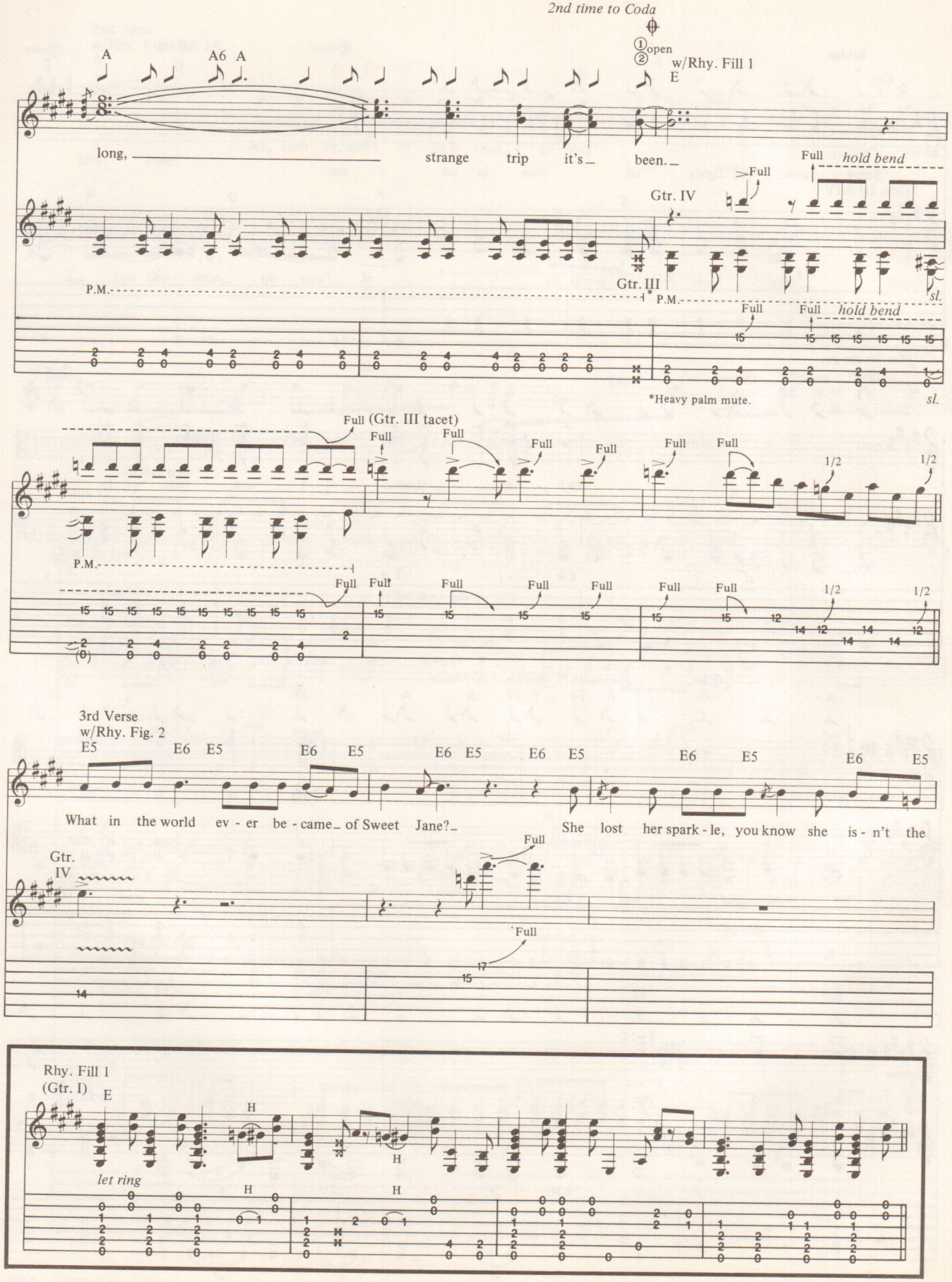

Gtr. I
(end Rhy. Fig. 1)
Gtr. III Riff A
P.M.
1st Verse
w/Riff A (8 times)
Rhy. Fig. 2
E5 E6 E5 E6 E5
Ar - rows of ne - on and flash - ing mas - quees out on Main Street, Chi - ca - go, New York, De - troit and it's all on the
same street. Your typ - i - cal cit - y in - volved in a typ - i - cal day dream,
(end Rhy. Fig. 2)
hang it up and see what to - mor - row brings.
Chorus
w/Rhy. Fig. 1
Dal - las got a soft ma - chine. Hous - ton, to close to
Gtr. III Rhy. Fig. 3
*P.M.
*Heavy palm mute.

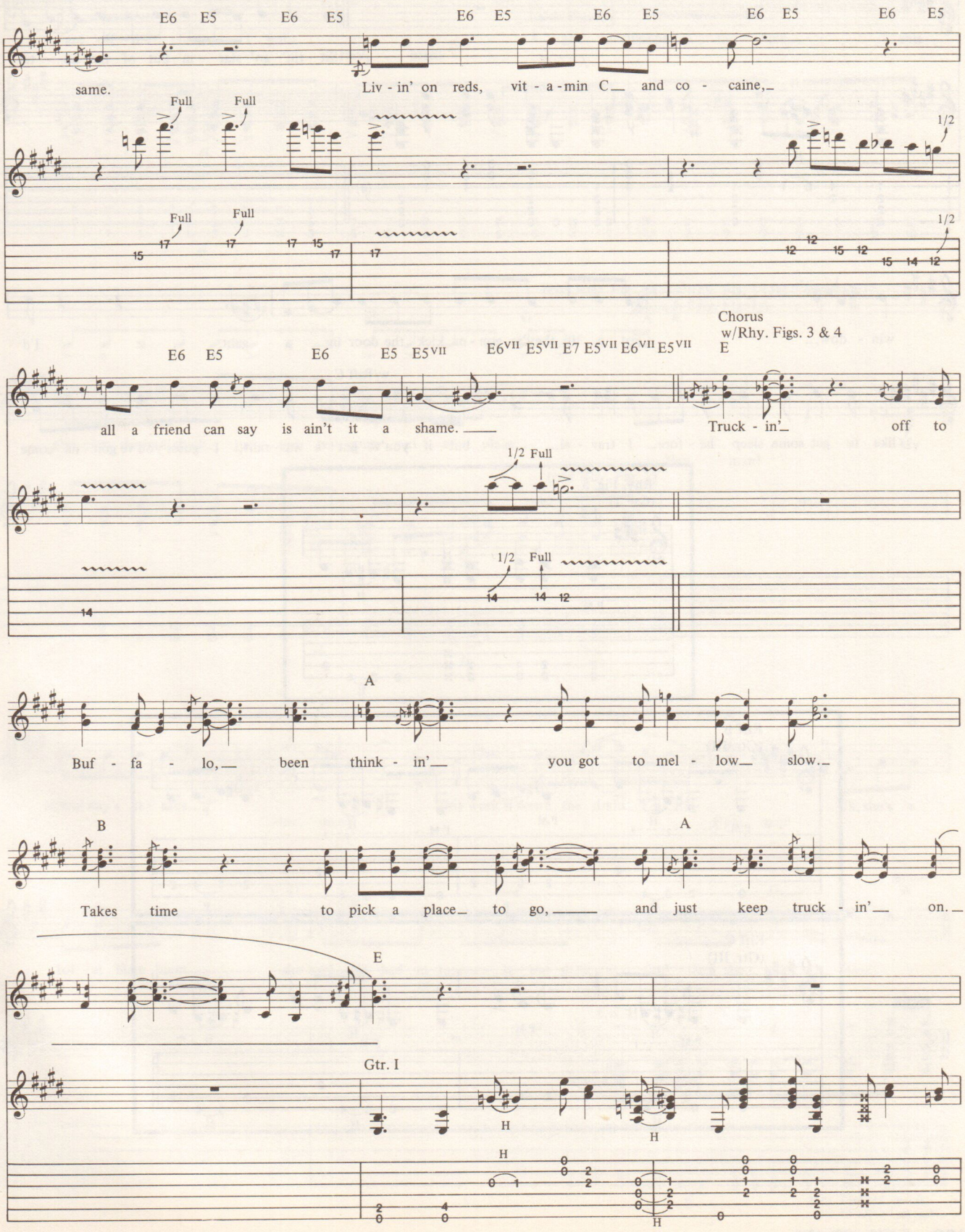

B
New Or - leans. New York got the ways an' means but
sl.
P.M.
H
A
E
just won't let you be.
(end Rhy. Fig. 3)
2nd Verse
w/Rhy. Fig. 2
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5
Most of the cats that you meet on the street speak of true love, most of the time they're sit - tin' and cry - in' at

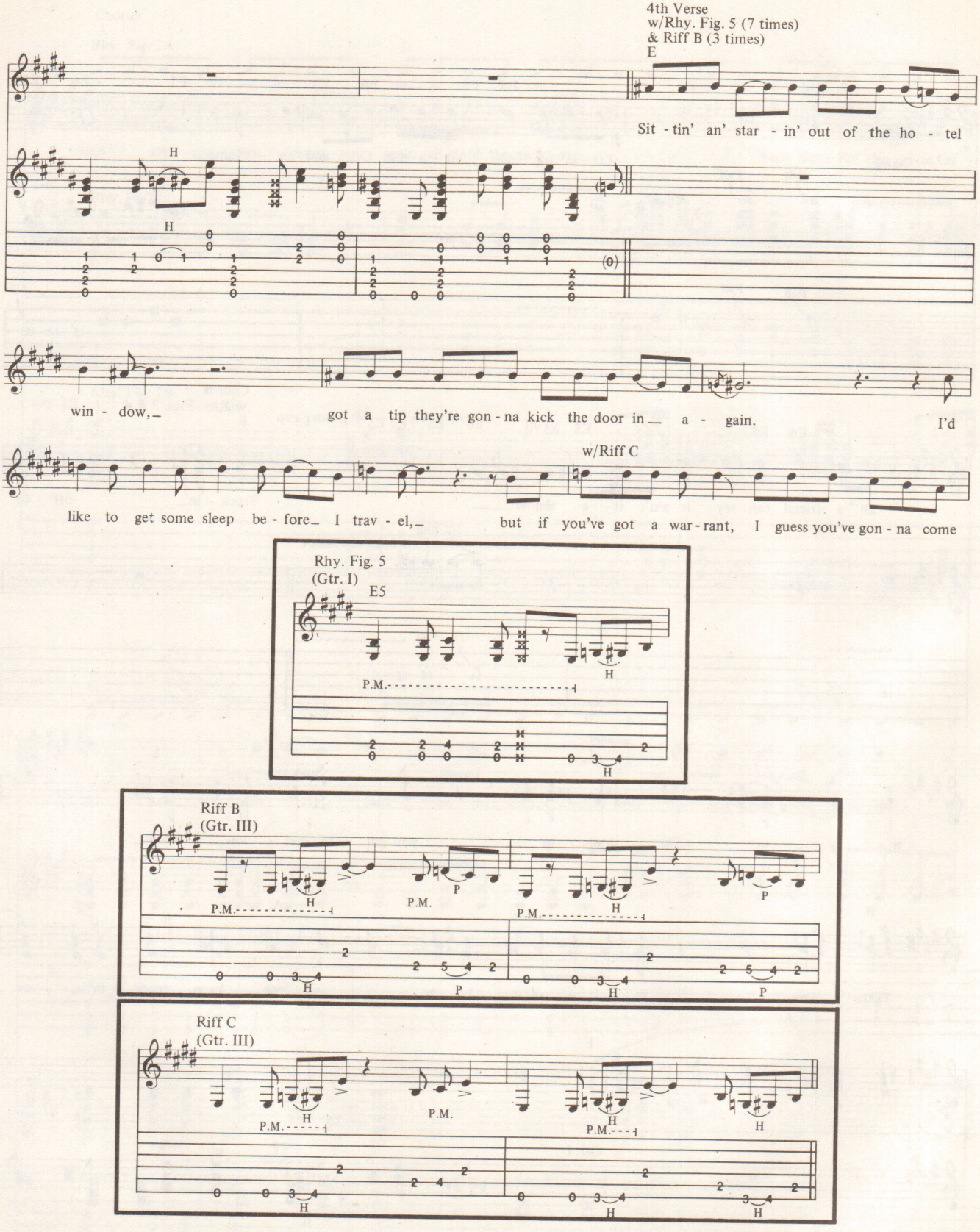

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5
home. One of these days, they know they got - ta get go - in'
E6 E5 E6 E5 E5VIII E6VII E5VII E7 E5VII E6VII E5VII
out of that door and down to the street all a - lone.
Chorus
E
Truck - in', like the doo - dah - man,
Gtr. I
Rhy. Fig. 4
A
B
once told me you got to play your hand. Some - times, the cards ain't
Gtr. I
Gtr. III
P.M.
sl.
H

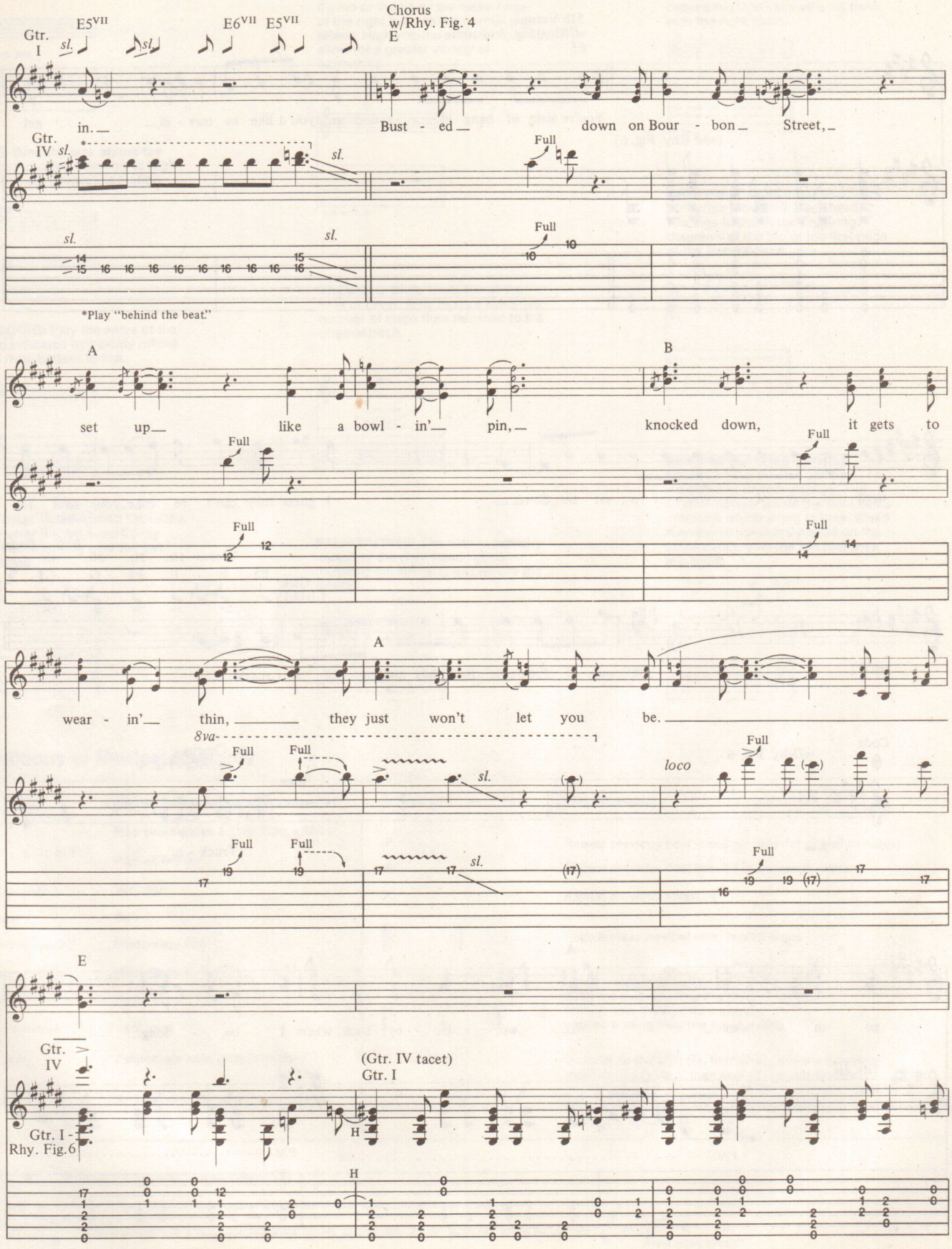

A
worth a dime
if you don't lay 'em down.
(end Rhy. Fig. 4)
sl.
H
P.M.
P P
E E6 E E6 E
Gtr. I
Gtr. IV
Gtr. III
Full
⑥open 2fr. 4fr.
E F♯ G♯

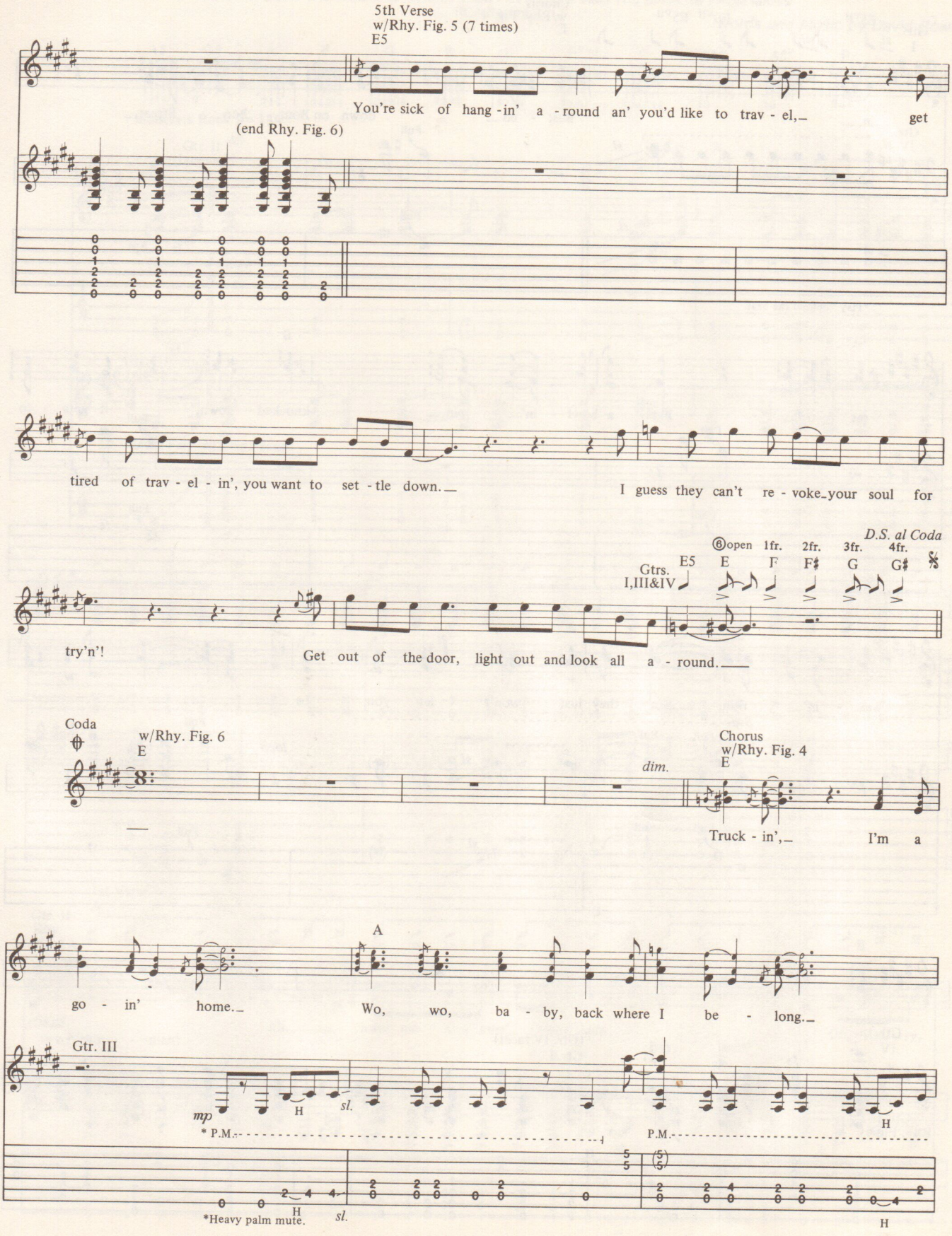

Bridge
A
Gtr. I
⑤open
A
⑥3fr.
G
⑥open
E
Some - times_ the lights all shin - in' on me.
*Gtrs. III & IV
P.M.
sl.
*Arr. for one gtr.
⑥2fr.
F♯
open
E
2fr.
F♯
⑤open
A
A
D
Oth - er___ times_ I can bare - ly
⑥3fr.
G
⑥open
E
2fr.
F♯
open
E
2fr.
F♯
⑤open
A
A
D
see.
Late - ly it oc -
Bm
F♯
Bm
F♯
curs to me what a

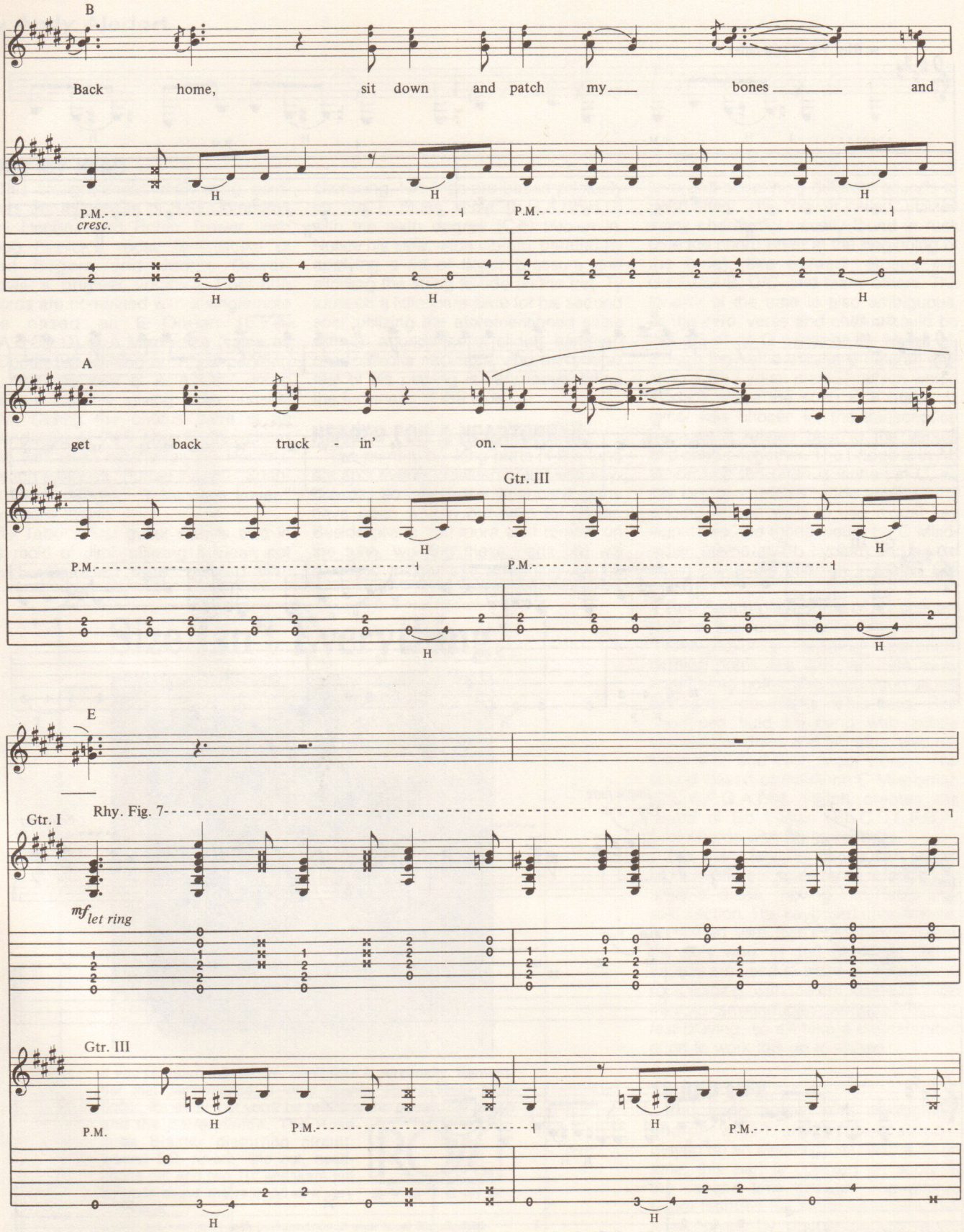

2nd time to Coda
A
A6 A
①open
②
w/Rhy. Fill 1
E
long, strange trip it's been.
Full
hold bend
Gtr. IV
Gtr. III
P.M.
sl.
*Heavy palm mute.
Full (Gtr. III tacet)
1/2
3rd Verse
w/Rhy. Fig. 2
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5
What in the world ev - er be - came of Sweet Jane?
She lost her spark - le, you know she is - n't the
Gtr. IV
Rhy. Fill 1
(Gtr. I)
E
let ring
H

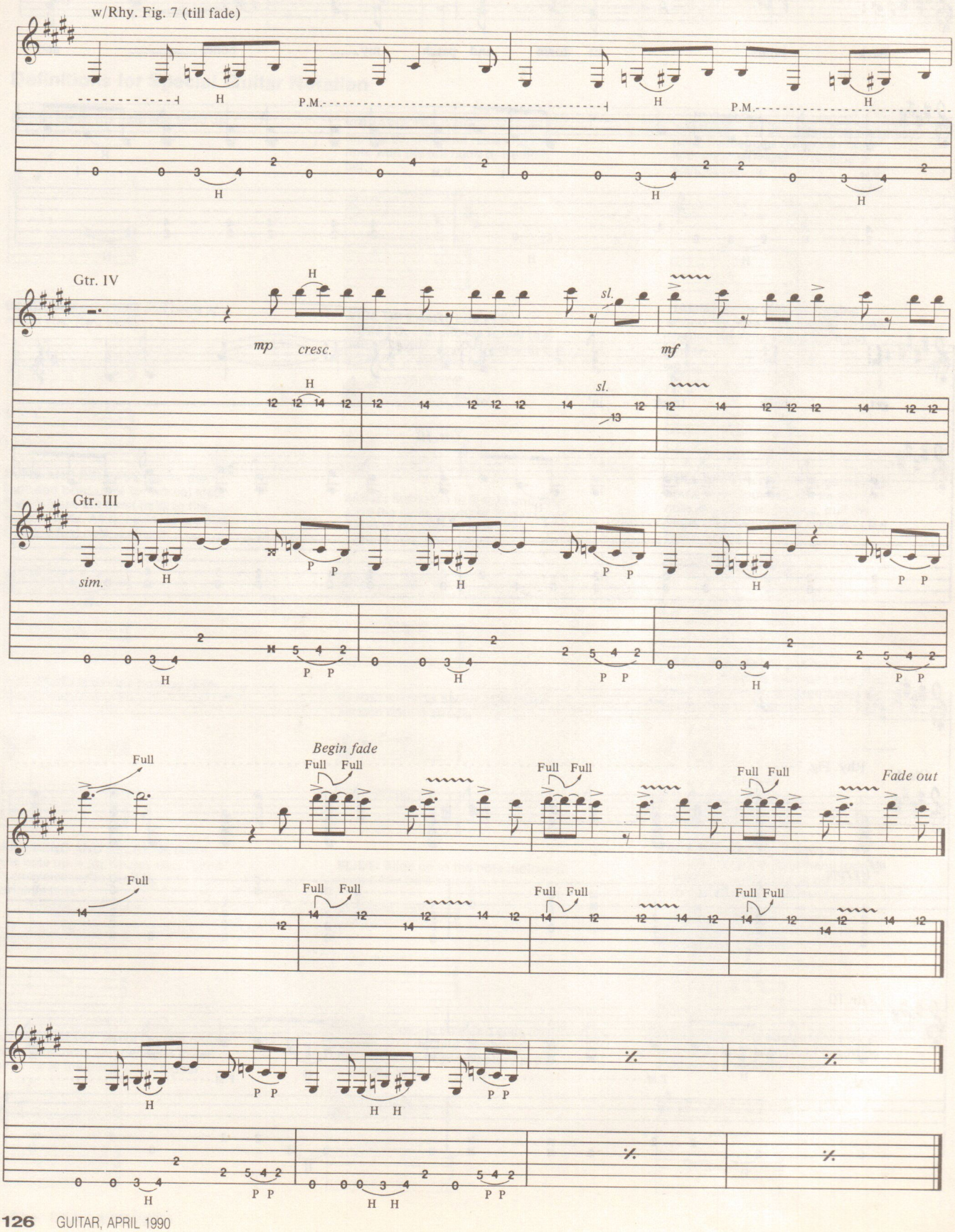

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5
same.
Liv - in' on reds, vit - a - min C and co - caine,
Full Full
1/2
Full Full
1/2
Chorus
w/Rhy. Figs. 3 & 4
E
E6 E5 E6 E5 E5VII E6VII E5VII E7 E5VII E6VII E5VII
all a friend can say is ain't it a shame.
Truck - in' off to
1/2 Full
1/2 Full
A
Buf - fa - lo, been think - in' you got to mel - low slow.
B
A
Takes time to pick a place to go, and just keep truck - in' on.
E
Gtr. I
H
H
H
H


4th Verse
w/Rhy. Fig. 5 (7 times)
& Riff B (3 times)
E
Sit - tin' an' star - in' out of the ho - tel
H
win - dow, got a tip they're gon - na kick the door in a - gain. I'd
w/Riff C
like to get some sleep be - fore I trav - el, but if you've got a war - rant, I guess you've gon - na come
Rhy. Fig. 5
(Gtr. I)
E5
P.M.
Riff B
(Gtr. III)
Riff C
(Gtr. III)

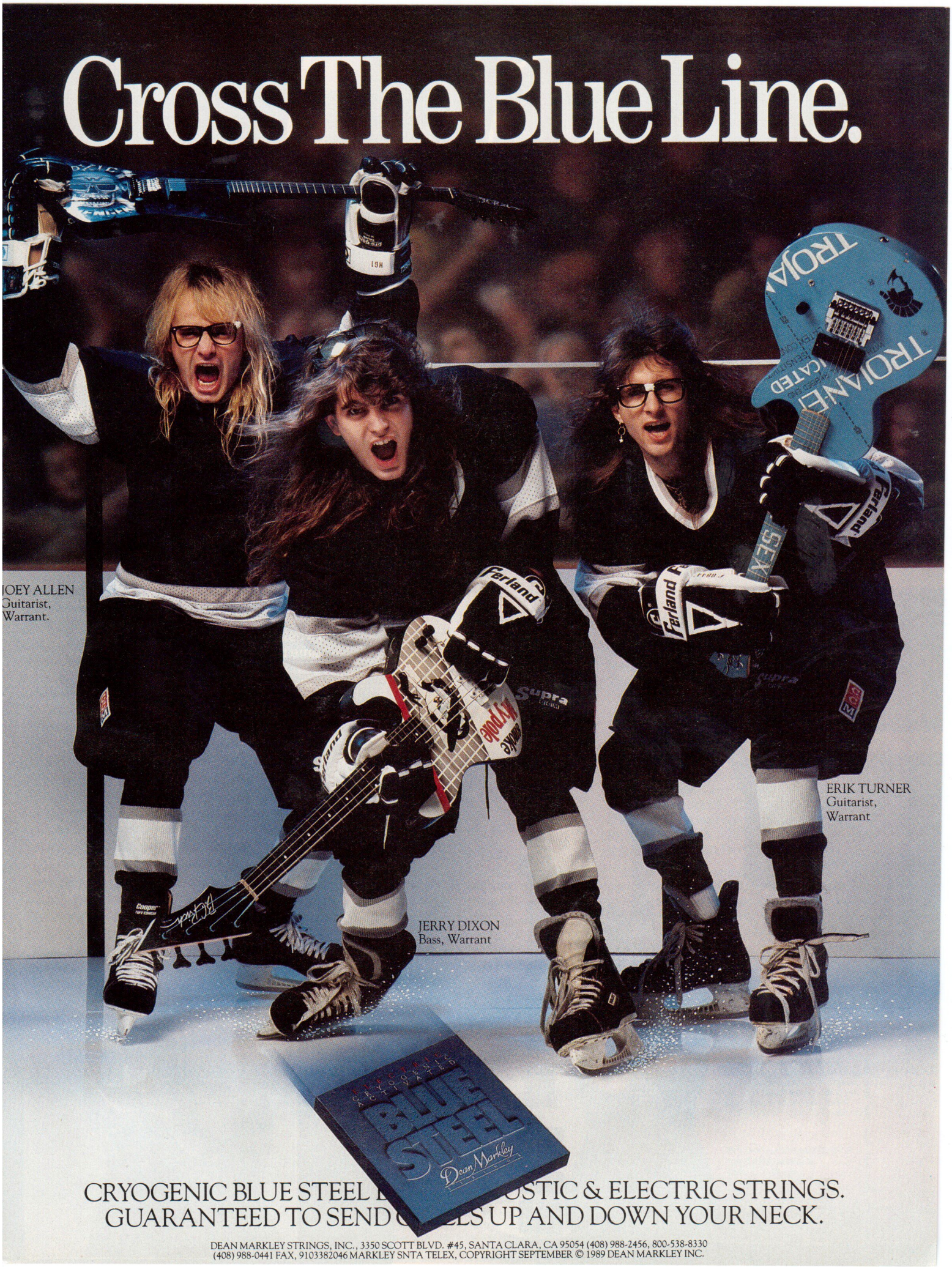

Gtr. I
E5VII
E6VII E5VII
Chorus w/Rhy. Fig. 4
E
sl.
in.
Bust - ed
down on Bour - bon Street,
Gtr. IV
Full
*Play "behind the beat."
A
B
set up
like a bowl - in' pin,
knocked down,
it gets to
wear - in' thin,
they just won't let you be.
8va
loco
(Gtr. IV tacet)
Gtr. I
Gtr. I - Rhy. Fig. 6
H


5th Verse
w/Rhy. Fig. 5 (7 times)
E5
You're sick of hang - in' a - round an' you'd like to trav - el,_ get
(end Rhy. Fig. 6)
tired of trav - el - in', you want to set - tle down._
I guess they can't re - voke_your soul for
D.S. al Coda
Gtrs. I,III&IV
E5
6 open
E
1fr.
F
2fr.
F♯
3fr.
G
4fr.
G♯
try'n'!
Get out of the door, light out and look all a - round.___
Coda
w/Rhy. Fig. 6
E
dim.
Chorus
w/Rhy. Fig. 4
E
Truck - in',_ I'm a
A
go - in' home._
Wo, wo, ba - by, back where I be - long._
Gtr. III
mp
* P.M.
H
sl.
P.M.
H
*Heavy palm mute.
H
sl.
H


B
Back home, sit down and patch my bones and
P.M.
cresc.
H
A
get back truck - in' on.
Gtr. III
E
Gtr. I
Rhy. Fig. 7
mf let ring
Gtr. III


w/Rhy. Fig. 7 (till fade)
P.M.
H
Gtr. IV
mp
cresc.
mf
sl.
Gtr. III
sim.
P P
Begin fade
Full
Full Full
Fade out

Cross The Blue Line.



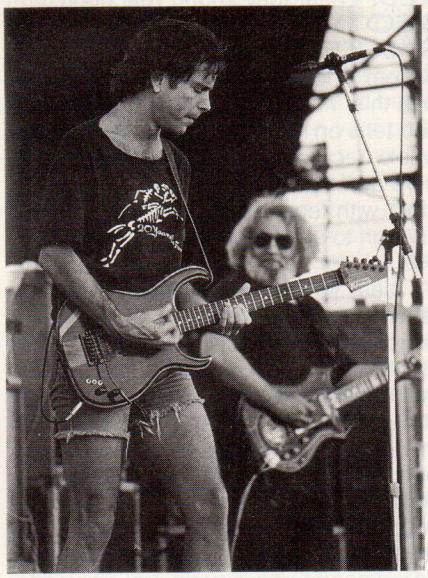
CRYOGENIC BLUE STEEL [illegible]USTIC & ELECTRIC STRINGS.
GUARANTEED TO SEND [illegible]ELS UP AND DOWN YOUR NECK.

DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 (408) 988-2456, 800-538-8330
(408) 988-0441 FAX, 9103382046 MARKLEY SNTA TELEX, COPYRIGHT SEPTEMBER © 1989 DEAN MARKLEY INC.

Vester
Vester
Vester
Vester
FLOYD ROSE PATS.
Vester
Combines
The Best
Curves Around
Sexy curves. Hard bodies. A shape that feels as good as it looks. At Vester, we're not modest. We think when you have a great body you ought to flaunt it . . .
Take our featured redhead — the *Flamed Curly Maple Top,* Rosewood fingerboard, all black hardware and licensed *Floyd Rose* double-locking tremolo make this redhead one **hot** item!
And Vester offers a full line of versatile guitars — some lean and mean, **all** sleek and sexy — we have an instrument to suit your individual playing style. From those laser-hot leads, to the gutsiest growls and screeches, Vester guitars will capture the full force of your attack and play it back to you with super sustain, full response and maximum tonal flexibility.
Whether you choose our sleek *Through Neck* design, *Scalloped* or *Arched Top Bodies* or form-fitting *Cutaway Heel Neck,* each Vester model will hug you tight in the heat of a performance.
Visit your nearby Vester dealer **today.** Push our guitars to their limit, but you better hang on . . . there could be some dangerous curves in your future!
Vester®
P.O. Box 748
Effingham, IL 62401

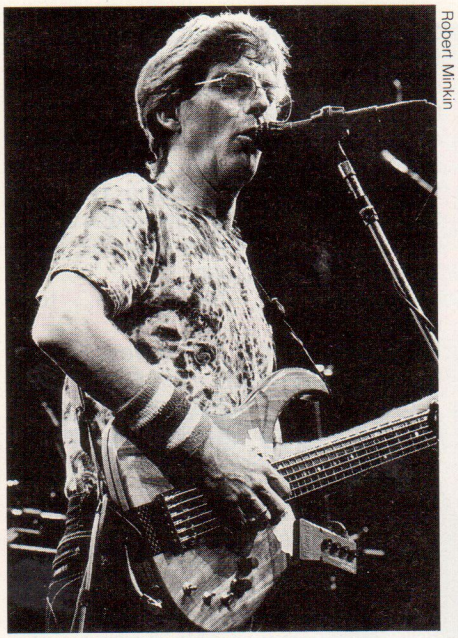
THE GRATEFUL DEAD

Continued from Poster



Robert Minkin

Bob Weir & Jerry Garcia, 1987



Robert Minkin

Phil Lesh, 1988

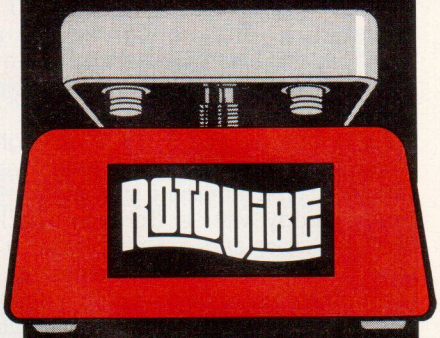
the choirlike vocal harmony and the open melodicism of the bass guitar line). Often overlooked and underrated in this regard, Garcia and Weir are no less a remarkable guitar duo in the Dead than Richards and Wood are in the Stones or the Young brothers are in AC/DC. Like the aforementioned, they have developed a singular chemistry and balance in their playing relationship which is the harmonic/rhythmic/melodic foundation of the music and an immediately identifiable trait of their unique sound.

In 1990, with more than 20 Lps to their credit, the Grateful Dead are at the peak of their popularity. They are at the core of a phenomenon unparalleled in rock history. Their faithful fans follow the band in a near cultish fashion. . .at each event often outnumbering the population of the towns they visit. The Dead give new dimension to the term "road warriors." They don't book one-nighters, they do weekends, three, even four or more days in one venue—two long sets a night, with a thirty minute break in between, usually without repeating a song throughout the appearance. They use no set lists; they just play off the pure interaction between themselves and their "family." Their concerts are probably the only ones in existence that allow full use of tape recorders and, most times, cameras. The subculture that gave birth to the band, as well as the band itself, existed before a lot of these fans were born. However, they come together with those who do remember, to share its experiences and enjoy its music through the sounds and vibes of the last of its messengers—the Grateful Dead.

Jay Blakesberg

Put your foot down.

Demand



Dunlop's newest addition to the classic pedal series

Rotovibe™

Designed for the 90's, this pedal will definitely take you back to the 60's! The Rotovibe is a compact self-contained rotating speaker effect, featuring chorus and vibrato modes. The Rotovibe's convenient foot controlled rotational sweep and intensity allows you to recreate the Univibe & Leslie background sounds reminiscent of Hendrix and other greats.

Try Other Quality Dunlop Products

Stubby Picks ■ Riff Picks ■ Hotlicks Copper Picks ■ Flip Picks ■ Capos ■ Gauged Plectra ■ Thumb & Fingerpicks ■ Slides ■ Concave Brass Slides ■ Tonebars ■ Straploks® ■ Accu-Frets ■ Scotty's Products ■ CRYBABY® Pedals ■ Bass CRYBABY® Pedals ■ Volume Pedals ■ Volume & Boost Pedals ■ DFS Foot Controllers ■ Heil Talkboxes® ■ Fuzz Effects ■ MXR® Pedals

At your dealer or write to:

DUNLOP

Dunlop Manufacturing Inc.
P.O. Box 846 Benicia CA 94510
707-745-2722

Continued from Page 94

things in it. It had three Jackson pickups. I took them out. It's got a Floyd on it, and a Duncan JB model, which is pretty much the pickup that I use most of the time. That's my closest guitar. Before that, it was the red Jackson, that I accidentally smashed. My parents bought me a Les Paul. It's a '79. I got it brand new. They bought it up at Manny's, and I was just freaked. Oh my God, a Les Paul! I used to look at pictures of Les Pauls and just freak out.

REB: I built a guitar in '78. It was right when Kramer came out. Kramer was building some amazing guitars. It's a Kramer body with a Schecter neck, EMG pickups, and a Floyd Rose. It's saved me on some of the hairiest sessions. Every single time I'd plug it in, the engineer would say, man, that is one of the sweetest sounding guitars I've ever heard. I used it on one side of the Winger record. I cut a live funk thing with Marcus Miller. It was just me and him plugged in with a drum machine. He's doing his thing, and I'm just playing, and he says, "Man, that is happening." To have him say it's happening was the best. Now I'm designing a guitar to put on the market with Ibanez, and it's gonna sound like that. It's gonna be close to a Strat sound, but it's gonna be really versatile for the studio, to get lots of different kinds of sounds.

What about amps?

REB: I found this Marshall I think is great, but I checked out this Pearce yesterday, that I thought was the best sounding transistor amp I've ever heard. These guys are talking about this Paul Reed Smith thing; I'm getting all excited about it.

SCOTTI: Yeah, they've got an amp that's real happening, too.

Do you need to have a rack?

REB: I just have to, 'cause when I was a kid it was imbedded in my brain that I've gotta have a rack.

SCOTTI: Snake, it's like you with that Tube Screamer.

SNAKE: Yep, I still use it. Steve Lukather had his rack; I have to have a rack!

REB: You need it when you're onstage, even though no one beyond four rows back can hear your stereo setup, especially when it's in the P.A.

SNAKE: And only one speaker's being miked.

REB: Right, only one speaker's being miked.

SNAKE: So what the hell is the matter?

REB: You get off on it.

SNAKE: Yeah.

What's in your rack?

REB: As far as signal processors, there's an Art SGE, SPX-90, a couple DSP-128's, Digitech things.

SNAKE: I have one of those.

REB: There's a Roland SD-1000, the same one I've had for a long time, and that's it. You can only get so much echo and crap on there. I run pretty dry onstage, but I go for a little stereo imagery to get me off when I'm soloing. The thing that I call my rack is my little Boss Super Overdrive. That, with the Marshall, is it.

SNAKE: I have one.

SCOTTI: I have one, too, someplace.

REB: Boss Super Overdrives. They're the best Overdrives I've ever found. They take off a little low end, but I don't mind that when I'm soloing.

SNAKE: I've still got that Ibanez Iceman that I was talking about before. It's still out on the road with me. I don't get a chance to use it all that often. Every once in a while I'll bring it out just to freak everybody out. Right now the guitar I use religiously is custom made by Chris Hofschneider, who builds guitars for me and Scotti. He used to work for Kramer, and then Scotti stole him from Kramer, and he works as Scotti's tech right now, as well as building our guitars.

REB: He built my blue guitar for me, that was on the July '89 cover of this magazine.

SCOTTI: He's built them for everybody. It's amazing.

SNAKE: So, there's these Les Paul Junior bodies, and they're simple and basic. It's a Spector neck, but we got the specs for it off of Scotti's blue Jackson. It's got a brand new Paul Reed Smith pickup. It's got a Floyd on it, and a single volume knob, no tone. There's nothing to it. It's got a toggle switch on it, so you can do those litte ah-ah-ah-ah things that Ace Frehley made famous.

REB: I had Ibanez put a button in mine so I could just hit it and it would cut everything off. I do it with the whammy. I reach underneath, and get the sound going on and off.

SNAKE: I use that, and Ace Frehley used to do that toggle switch thing, but I really stole it from Richie Sambora, when I saw him play in a club when I was 18. We used to open up for his band and we still do! As far as amplifiers go, I'm using an ADA that I've used ever since the album. I use two Marshall heads to power it. I just run out of the effects send, just to use the power amp section of it, and I use KMD cabinets, 'cause they got the 35 watt Celestions in them, which I dig. I also have the same Ibanez Tube Screamer I've had since I was 16, with the square on/off button on it. I still kick it in for solos. It's pretty simple. I have one of those Digitech 128's that I use in there. I use an SPX-90 for a noise gate. I recorded the whole album with an ADA and a Groove Tube, which we called the Chevy, 'cause it's chrome. It looks like a Chevy.

REB: I hear they sound real good.

SCOTTI: They sound great.

SNAKE: It was cool. I used that for bottom end on the record. I recorded with this '71 black Les Paul with a Floyd and tens on it. I used a metal pick on the whole record. But I found that my fingers aren't strong enough to play every night with tens on. I'm just not accurate enough to be using that every night, so I use that for the studio. It's a cool guitar. It's beat to hell. So I used that on the album, but I don't really use it much live. I'm pretty much sticking to that Junior. I also have this Kramer Pacer, with a humbucker and two single coils in it. I still use it once in a while, but it's got all this profanity and people's phone numbers written on it.

What's the first piece of music gear you bought after you had some money?

REB: I just bought my first Marshall. It was a good feeling, but I also remember buying my first SPX-90. That was intense. My first rack-mountable thing was a Roland SD-1000. They were one of the first ones with "programming." You could program four things in it.

Did you all start out with lessons?

REB: I learned on the acoustic. My mom made me take lessons and I didn't want to. This guy showed me four chords and I couldn't play an F.

SNAKE: That was always the hardest chord to play. You couldn't bar the two strings.

SNAKE: How long did you take lessons for?

REB: A couple months. I taught myself after that. Then I took piano lessons for a while and had to learn stuff like "The Indian Raindance." I could learn it by ear so much quicker, I'd just throw away the music and the guy would get pissed at me, so I stopped taking piano lessons. Then I went to Berklee School of Music and they rate you on a scale from one to ten and I couldn't even get a one.

SCOTTI: I went to a summer session.

REB: I went to that and then to a January session.

SCOTTI: I went to three classes for three days because I was not into reading music. I spent most of the time up there jamming with all the other guys, because there were some amazing players. That's the best tool, to play with people who are better than you.

SNAKE: That's why me and Scotti are starting a band with Reb, because it's always good to play in a band with people who are better than you. This way you steal all his riffs and cut your own record. When I first started playing, I had this little acoustic guitar. My oldest brother had bought this guitar at Sears or K-Mart. You needed vicegrips to play

SOUND CONNECTION Moves You Into The 1990's With The NEW GUITAR WORKSHOP COURSES™!

Thanks to all of the feedback you've provided me with since 1982, I've noticed an unmistakable change in the attitude of guitar players. They realize that today's guitar heroes are playing with increased sophistication, and that learning a solo note for note isn't enough; it's like memorizing a story instead of learning how to read and write yourself! And with the ever increasing wave of guitar heroes like Steve Vai, Joe Satriani, Paul Gilbert, Jeff Healey and many others, it's recognized that ***a higher level of musicianship is not only in, it's a definite necessity.***

To meet your changing needs, I have developed **Guitar Workshop Courses,** for guitarists who take their playing seriously. Now you can choose intensified, individual courses that cover a wide range of guitar playing skills and styles. You can zero in on **exactly** what you need, to either expand or fine tune your existing skills. And because I am concentrating each course on one topic only, you will get even **more** information than in my past courses where I presented many topics together. As always, all the information will be presented in the straight ahead, no hype style that has made **Sound Connection** famous. All of this for only **half the price** of my former courses, but still wrapped up in my **unconditional 30 day money back guarantee.**

The guitar legends of the 1990's? Who knows? But **SOUND CONNECTION** will be there to help you give it your best shot.

Ande Rivelle

Any GUITAR WORKSHOP COURSE — $15 (includes booklet & cassette)

This course is perfect for a beginner, but don't pass over it because you have some experience! Beyond the basic pentatonic, natural minor and blues scales that I'll show you in various positions, I also demonstrate how **you** can develop your own phrasing to create better solos. Speed and special tricks are great, but ***you need something to say in the first place!*** A guaranteed eye opener! No sight reading required.

D SIGHT READING

For most of us, suicide is more desirable than sight reading! But the fact is, sight reading allows you to understand music theory. This superior approach has been carefully developed to painlessly get you through it quickly, without the "Twinkle Twinkle Little Star" garbage you find in other books. I believe that you **need** this, and aren't getting it. Maybe it's time you got it over with. What do **you** think?

G ARPEGGIOS: For The Lead Guitarist

Whether you play rock, blues, heavy metal or jazz, arpeggios are as important as scales to the lead guitarist. ***Use my simple & effective system to master arpeggio shapes, positions & chordal triads.*** You'll understand diatonic arpeggio concepts common to hard rock & and be able to create arpeggio solos! From simple one octave "sweeps" to triad stacking, to extended & altered variations, & **when** to substitute them.

B RIFFS: For The Lead Guitarist

Just as unusual adjectives or slang expressions will make your conversation more colorful, good riffs will highlight your phrasing and overall solo break. Over 150 riffs in the style of the greats are presented in this virtual dictionary of chops, ***as well as solo techniques such as two-handed tapping, sequencing, ladder riffs and melodic shapes.*** (This course is a perfect companion to the *Lead guitar: Scales and Phrasing Techniques.*) No sight reading required.

E MUSIC THEORY

Anyone can play a guitar, ***a musician knows music theory.*** This detailed presentation gives you information you can use in understandable terms, and allows you to master theory fundamentals at your own pace. Learn about scales, modes, intervals, harmony, chord construction, inversions, transposition, and more. This in-depth course takes time to learn, but you'll use the principles for life. Sight reading required.

H RHYTHM GUITAR

Although this course is perfect for a beginner, even players with some experience should get something out of this basic primer for the rock musician. Learn about open position chords, barre chords, ***arranging*** your favorite progressions, and the system of diatonic diads that so many rock and metal players use. Also covered are numerous right hand rhythm techniques, from shuffle rhythms to arpeggio styles.

C LEAD GUITAR: Modal Improvising & Phrasing

In this intermediate course, I demonstrate modal signature sounds, show you **how** to use them, and how to know ***when*** to use them! Besides the various positions, learn techniques to instantly visualize the neck. Understand modal diatonic chords, and you'll be able to write songs that work with **any** scale you choose. Learn to create diminished runs that link to the tonic, and the popluar neo-classic harmonic minor scale. No sight reading required.

F CLASSICAL GUITAR

It's a fact, classical music is an absolute influence on the new generation of neo-classic guitarists in the style of Malmsteen, Rhoades, Gilbert, MacAlpine, and others. Learn and enjoy the traditional polyphonic technique classical guitarists use, as well as thirty compositions from the masters. You may surprise yourself at how you can draw ideas from the classics into your own playing. Sight reading is required.

I BLUES GUITAR

Blues guitar is important to learn as an influence on rock players, but it's also fun to play as the killer style that it is! Learn the blues, minor and major pentatonic scales in various positions and how to use them, advanced solo concepts of blues phrasing, and the use of modes and scale substitution. Also learn blues style phrases, lead-ins, turnarounds, progressions and rhythm styles. No sight reading required.

TROUBLE-SHOOTING

electric & acoustic guitars, amps & equipment

Ande's First *Video Lesson!* A complete course! (100 minutes long!) Packed with useful information, without filler ads and endorsements!

*"**Trouble Shooting** is truly a crash course in guitar and its maintenance, and neither talks down to nor assumes that the musician is already an expert. This well paced and produced video will supply the basics about guitar selection and offers some rock solid advice that few experts would disagree with."* **Guitar World**

Today's guitarist absolutely must understand all his equipment! Yet, many otherwise competent musicians are continuously haunted by poor intonation, guitars that buzz, amps that hum, and many other common problems. There's more to "tuning" a guitar than just strings! And what you don't know **will** hurt you! Whether you are looking to overhaul your favorite axe, or are in the market for a new electric or acoustic, this informative and interesting (and often humorous!) crash course in guitar maintenance and knowledge is for you. The money you save on just one preventable repair job could easily be more than the price of this video!

SOUND CONNECTION™ INC.

The Method Behind The Madness

This instructional package is for educational purposes only and makes no claim of participation or endorsement by any of the artists listed above. Sound Connection, Inc. ©1983, ©1985, ©1987, ©1988, ©1990.

ORDER FORM

just clip and mail to:

Sound Connection, Inc.
P.O. Box 218, Dept H
Caldwell, NJ 07006

ALL NEW Prices & Package Specials

Important Notice: Shipped UPS or first class. **Money orders processed immediately.** Allow 4 weeks for checks to clear. If ordering from outside the U.S. & Canada, add the following for postage/handling: $3.50 per Course; $5.00 for Package 1; $8.00 for Package 2; $6.00 for video. **U.S. dollars only, drawn on a U.S. bank.**

Check boxes for Guitar Workshop Courses ordered.

☐A ☐B ☐C ☐D ☐E
☐F ☐G ☐H ☐I ☐VIDEO

ITEM (READ NOTICE BELOW LEFT)	PRICE EACH	Postage/ handling EACH	TOTAL PRICE
GUITAR WORKSHOP COURSES Any **Single** Course	$15.00	$2.00	
PACKAGE No. 1 — Buy 4 Workshops, get 1 *FREE*	$60.00	$3.00	
PACKAGE No. 2 — Buy 8 Workshops—Video is *FREE*	$120.00	$5.00	
Trouble-Shooting Video	$60.00	$3.00	
New Jersey residents **must include** 6% Sales Tax on total purchase.		NJ TAX	
New York residents **must include** proper Sales Tax on total purchase.		NY TAX	
Please print clearly!		TOTAL ENCLOSED	$

Name _____

Address _____

City _____ State ____ Zip _____

a barre chord on it. Off the TV he bought the Roy Clark Quick Picking Fun Strumming Home Guitar course. I've still got this in my house. It comes with two records and starts off with tuning. 'This is an E.' He had it for about a week and couldn't do it. When you're young the first thing you want to do is beat out your older brother whenever you can. This was my chance. So I picked it up, learned how to tune the guitar from that record. I taught myself "Show Me the Way," by Peter Frampton on one string. And that's as far as I got. After that, I picked up the sheet music to "More Than a Feeling," by Boston, and learning how to do that was really cool. I was psyched. But I taught myself the wrong way. I taught myself chords from the little boxes underneath the sheet music, but I wanted to play a D differently and I still do. The first finger is on the high E string, the middle finger is on the G, and the third finger is on the B string. I play like that, 'cause in my mind I said, I can go from D to D minor so easily. But back then I didn't realize, when in my life am I going to go from D to D minor?

REB: Most of the time, your own way is the best way.

SNAKE: Absolutely.

REB: It's like, I rarely ever use my left hand pinky when I play. I don't use it. I wish I did use it.

SNAKE: Zakk plays that way.

REB: Yeah, he'll use it once in a while, though. I have to use it once in a while, too. Some stuff you just have to. Very rarely do I use it. And that's why I started getting into tapping. I was like, "Well, here's another finger, the middle finger of my right hand, and it's more powerful than this pinky."

SNAKE: When I first started playing, I taught myself the chords, and I went to Al Paranello, who was teaching Jon Bon Jovi at the time. I was so scared, because I thought, "Oh, my God, it's a guitar teacher." I was really intimidated, and I walked past his house, and walked back, and walked past, and walked back, until finally, his wife said, "What are you doing? Are you casing the house to rob it or something?" "No, I wanna learn how to play guitar."

SCOTTI: It's scary, man. You get nervous, you know? I remember how nervous I was in my first few lessons. I still won't play in a music store. Snake and I used to work in a music store, and what I considered fun was when nobody was in the store, I'd grab a ruler and I'd run through the store and see if I could make all the guitars ring.

REB: It's especially hard to play in a store now that you're a name in the music business.

SCOTTI: I won't do it, man.

REB: People staring at you, looking at your every move. You just got inside; your hands are freezing cold, you haven't warmed up—that's when you can really play badly.

SCOTTI: On the way over here, Snake said, "I'm not gonna sit down and play in front of Reb, no way!" That's exactly what he said!

SNAKE: The thing about the music store we worked at was that there were so many great players, one of them being Zakk, who used to come in all the time. When you have people coming in like that, you're intimidated, but the best thing to do is what we used to do, just sit down and take in whatever you can. These people don't know it, and a lot of my students don't even know, but I learned a lot from them, too. I used to teach 40 students a week. Scotti did the same thing. You learn a lot from them, because they do cool things by accident, that maybe you used to do, but you forgot, because you became so much more stiff within your playing.

REB: I learn a lot from figuring out how I figured out something, which you have to do in order to show somebody, like tapping and stuff. I don't know how I do it. But if I have to show it to somebody, I just say, OK, let's see, I do it this way, and this way, and then I pull-off here, and my thumb is here. But my thumb's not here when I do it this way. That kind

The 84-40 Tube.™

At Seymour Duncan Research, our goal was to provide guitarists with an affordable, all-tube amp that sounded GREAT! We're proud to present the 84-40 Tube Guitar Amplifier.

Based on classic principles of tube guitar amplifier design, the 84-40 Tube Amp features an all-tube pre-amp driving a quartet of EL-84 power tubes, for the sweetest, most musical tone possible. The EL-84 type tube was chosen specifically for its superior tone quality, especially when pushed to distortion. This tube is famous for its use in the Vox-AC-30, an amp used on many early Beatles, Stones and Yardbirds records, and still highly sought after today. The EL-84 has a wonderful character—it sings, it growls, and it has great dynamic response. The harder you play, the more it distorts and sustains. Back off on your attack and it "idles," cleaning up the sound. In short, EL-84's are a ton of fun!

The features and operation of the 84-40 Tube Amp are simple and straightforward, designed with the working musician in mind. You won't spend hours trying to dial in the sound. The tone is there from the moment you plug in. It's the perfect amp for recording, rehearsal or small club work.

Two footswitchable channels provide instant access to clean and distorted sounds. The clean channel is bright, punchy and responsive, while the highly flexible overdrive channel delivers everything from a vintage blues tone to a wailing, liquid, "modern" solo voice. Passive tone controls set desired amounts of treble, mid and bass response, with push-pull pots operating two different gain boosts and a bright switch, for added EQ flexibility. Long spring reverb adds smooth ambience to both channels, and a buffered effects loop places signal processing after the pre-amp for quietest operation.

With 40 conservatively-rated watts driving a heavy duty 12" speaker, the 84-40 Tube Amp is amazingly loud for its size. For players who prefer a vintage tone with a tighter low end response, a 2x10 speaker configuration is also available.

Designed with simplicity, affordability and great tone in mind, the 84-40 Tube is destined to be a future classic.

Send $2 for our brochure and nearest dealer information.

DUNCAN
SEYMOUR DUNCAN RESEARCH

© 1989 Seymour Duncan, 601 Pine Avenue
Santa Barbara, CA 93117 (805) 964-9610

of stuff.

SNAKE: Yeah, that's what you did with us up in Rochester.

SCOTTI: We went over it in his dressing room.

SNAKE: And me and Scotti go, 'You better show us that, man, or we're gonna kick your ass.' We got a chance to play a show together up in Rochester, on the Bon Jovi tour, so, naturally me and Scotti being the guitar players in the band, we're like, "Where's Reb, where's Reb?" Talk about lessons: we toured with Richie Sambora. I don't think he ever got the credit that he deserves, 'cause he's such an amazing guitar player. He's so soulful, yet it seems that not a lot of guitar players can appreciate what he's doing. He's into the spirit of playing, as opposed to just being technical.

SCOTTI: He's got the strongest hands in the world.

REB: He's awesome. I couldn't believe it. I was like, "That's Richie Sambora?" I don't think he burns that much on his records at all. He was just *burning*. He was blowing me away."

SNAKE: We toured with Bon Jovi for nine months. If you don't learn anything from that time, then you're just a complete numbnuts. That was such a learning experience for me, because we used to religiously sit on Richie's side of the stage every night and watch him play. You could tell he's into the spirituality of what's going on. I learned from him that you've got to sink into your music. In the simplest terms I can put it, you've got to be a part of it, as opposed to being a person adding something to the song. You have to be a part of the whole thing.

SCOTTI: I don't mean to keep going on about Richie, but he brought us over to his house one night, before we even toured with them. He took us out to dinner, brought us to his house, and he says, 'Listen, I'm gonna show you guys how I do it. Take it for what it's worth.' And we sat down with three acoustic guitars and he says, 'When you play chords, you don't play chords. You feel them, you live them.' And when he talks, it's like, you know, it's cool, and he just has his way of showing you. He would play something, and you could feel it. I've always felt that way about music, but he's just like miles beyond, and there's so many people like that.

REB: A lot of the real good, soulful players that you can go and see, if you watch them when they're playing, they're making weird faces, you know that their soul is in the guitar. It's not in their body anymore. And there's like vibes going all over the ceiling, you know. And they're just making music.

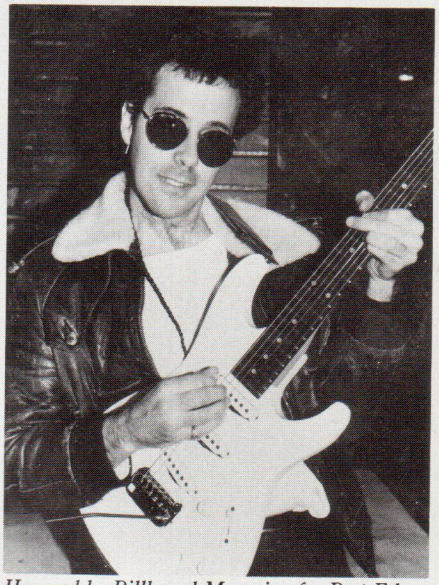
SNAKE: Two classic examples I can think of off the top of my head are Jeff Beck and David Gilmour. You know, when you hear a David Gilmour solo, you gotta make the face along with it. That's not something that can be taught, but it can be learned. Like, you can see what's going on, and it gives you an idea maybe of how to get really inside. Another thing that taught me a lot was going back to Keith Richards and to the Stones. Listen to the way the two guitar players play off each other, and the different inflections, and their accents. What really enlightened me about that was Aerosmith, where Brad Whitford and Joe Perry continually play off each other. We started doing stuff like that by accident, then we embellished it by learning. A classic example is "Last Child," where you just feed off each other. You can do that with everybody in the band, not just another guitar player. It's like your drummer, too, where you throw in little accents, or he accents things differently than where the guitar's going. Your bass player, too. Those things became important. They became really important to me as a guitar player.

SCOTTI: If I were to describe it, it's just a little electric impulse that comes from your heart. It doesn't start in your head. It starts in your heart, and next time you know about it, it's coming out of your speakers.

Featured GIT Instructor

Vic Trigger

Modal Pentatonics

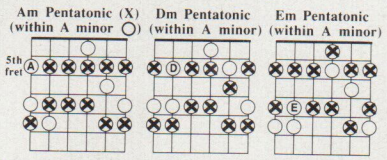


Honored by Billboard Magazine for Best Educational Video, Vic is noted for his national seminar tours. He has produced 11 albums including two of his own: Electronic Wizard and Vic Trigger.

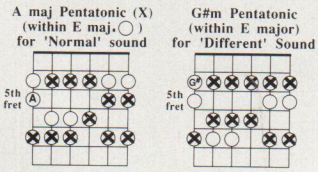
Discovering new sounds within old scales is the name of the game here. For one thing, it's an exciting challenge to open fresh perspectives which personalize those traditional notes that every guy on the block is using, and for another (let's face it), we all enjoy finding a new sound which uses a fingering we have already mastered.

One of my favorite examples of this is to shift the tonal emphasis of a solo, still staying in key, by utilizing alternative pentatonics that exist **within** that key:

Over an Am chord or progression play...



Over an ‖: **A** | **B** :‖ *progression play...*



Summary:
Whenever a solo section uses a major, minor, or modal tonality, you can color your playing with pentatonics built off the diatonic chords of that key.

Send for free course catalog.

Musicians Institute
1655 McCadden Place, Box 710
Hollywood, California 90028 . (213) 462-1384

guitar™ back issues

FOR THE PRACTICING MUSICIAN

GET 'EM WHILE THEY LAST!

ISSUES NOT LISTED HERE ARE COMPLETELY SOLD-OUT AND NO LONGER AVAILABLE.

Only $4.95 each

ANY 5 FOR $19.95

(MINIMUM ORDER: 2 ISSUES)

☐ 704 APR. 87 ***Lynch/Sheehan*** cover—5150 (Van Halen)/*Shy Boy (David Lee Roth)/*Road Games (Allan Holdsworth)/In My Dreams (Dokken)/*Van Halen—poster*

☐ 609 SEP. 86 ***Van Halen*** cover—*You Really Got Me (Van Halen)/*Don't Fear The Reaper (Blue Oyster Cult)/*So You Want To Be A Rock 'N' Roll Star (Tom Petty)/Little Martha (Allman Bros.)/*Bon Jovi—poster*

☐ 605 MAY 86 ***Classics Issue*** *Deam On (Aerosmith)/*Sweet Home Alabama (Lynyrd Skynyrd)/*Peaches En Regalia (Frank Zappa)/*Detroit Rock City (Kiss)/*Phil Lynott—poster*

☐ 612 DEC. 86 ***Steve Vai*** cover—*Tobacco Road/*Soul Man/*Run To The Hills/*Can't Find My Way Home/*Stevie Ray Vaughan—poster*

☐ 808 AUG. 88 ***Hall Of Fame Issue*** Mr. Scary (Dokken)/*The Wind Cries Mary (Jimi Hendrix)/*Over The Hills and Far Away (Led Zeppelin)/Heaven Tonight (Yngwie Malmsteen)/*Yngwie Malmsteen—poster*

☐ 803 MAR. 88 ***Def Leppard*** cover—*Free Bird (Lynyrd Skynyrd)/Women (Def Leppard)/Bouree In E Minor (Bach)/Skeletons In The Closet (Anthrax)/*Anthrax & Megadeth—poster*

Also still available:

☐ 502 FEB. 85 ***Ritchie Blackmore*** cover—Highway Star/All Night Long/*General Lee/Midnight Maniac/*Yngwie Malmsteen—poster*

☐ 606 JUN. 86 ***Eric Clapton*** cover—*Crossroads/*Killer Queen/*Albert's Alley/Sharp Dressed Man/*Scorpions—poster*

☐ 607 JUL. 86 ***Dokken*** cover—*Alone Again/*Start Me Up/*Shapes Of Things/Midsummer's Daydream/*Rik Emmett—poster*

☐ 608 AUG. 86 ***Hackett/Howe*** cover—*Jekyll And Hyde/*Pinball Wizard/Day By Day/*Iron Man/*Tony Iommi—poster*

☐ 611 NOV. 86 ***3rd Anniversary Issue*** *Ice Cream Man/Marching Out/Why Worry/Change It/*Billy Sheehan—poster*

☐ 701 JAN. 87 ***Schon/Campbell*** cover—*Stone In Love/*Twiggs Approved/Foxy Lady/Sunday Bloody Sunday/*Heart—poster*

☐ 702 FEB. 87 ***Lee/DeMartini*** cover—Lightning Strikes/You're In Love/*Reeling In The Years/Samba Pa Ti/*Cinderella—poster*

☐ 705 MAY 87 ***Bon Jovi*** cover—*You Give Love A Bad Name/*Master of Puppets/Blue Wind/American Tune/*Vinnie Vincent—poster*

☐ 706 JUN. 87 ***Iron Maiden*** cover—*Wasted Years/*New World Man/*White Room/Quarter To Midnight/*Tony MacAlpine—poster*

☐ 707 JUL. 87 ***Tom Scholz*** cover—*More Than A Feeling/*Nobody's Fool/Keep Your Hands To Yourself/*Locked In/*Judas Priest—poster*

☐ 709 SEP. 87 ***Jimi Hendrix*** cover—Who Made Who/(You Can Still) Rock In America/Smoking Gun/*Voodoo Chile (Slight Return)/*Jimi Hendrix—poster*

☐ 801 JAN 88 ***Michael Schenker*** cover—*Suicide Solution (live)/Into The Arena/Life In The Fast Lane/Roxanne/*Teen Town (bass line only)/*Ace Frehley—poster*

☐ 804 APR. 88 ***George Lynch*** cover—Another Nail For My Heart/Too Rolling Stoned/*Unchain The Night/Frenzy/*Paul Gilbert—poster*

☐ 805 MAY 88 ***Guitar Jam*** cover—Crying In The Rain/*Long Distance Runaround/Rock Me/*Sweet Emotion/*Campbell/Sambora/Gillis—poster*

☐ 807 JUL. 88 ***Satriani/Hammett*** cover—Satch Boogie/*Wait/*Battery/*Peace Of Mind/*Lita Ford—poster*

☐ 810 OCT. 88 ***David Gilmour*** cover—*S.A.T.O./Eight Miles High/*Another Brick In The Wall Pt.2/Queen Of The Reich/*Queensryche—poster*

☐ 811 NOV. 88 ***5th Anniversary Issue*** Wake Up Dead/*Back And Blue/Song Of The Wind/Always With Me, Always With You/*Joe Satriani—poster*

☐ 812 DEC. 88 ***Cinderella*** cover—*Come On (Part 1)/Damn Good/*Gypsy Road/Zap/*Led Zeppelin—poster*

☐ 901 JAN. 89 ***Richie Sambora*** cover—Suite: Judy Blue Eyes/While My Guitar Gently Weeps/Bad Medicine/*Can I Play With Madness/*Judas Priest—poster*

☐ 902 FEB. 89 ***Lynch/Bratta*** cover—T-Bone Shuffle/*NV43345/*Pour Some Sugar On Me/Kiss Of Death/Sweet Child O' Mine/*Guns N' Roses—poster*

☐ 904 APR. 89 ***Anthrax*** cover—*When Love Comes To Town/Spanish Fly/Be All, End All/Jessica/You Know What I Mean/*Jeff Beck—poster*

☐ 905 MAY 89 ***Joe Satriani*** cover—Ice Nine (live)/*Hot Dog And A Shake/*Ain't Talkin' 'Bout Love/La Bamba/*Sunshine Of Your Love/*Eric Clapton—poster*

☐ 906 JUN 89 ***Jake E. Lee*** cover—Here Comes The Sun/The Pepper Shake/*Confidence Man/High Wire/*One/*Metallica—poster*

☐ 907 JUL. 89 ***Reb Beach*** cover—*Seventeen/*Distant Early Warning/When The Children Cry/Wild Horses/*South of Heaven/*Slayer—poster*

☐ 908 AUG. 89 ***Mr. Big*** cover—Fire Woman/Modern Day Cowboy/*Addicted To That Rush/*Every Breath You Take/Point Of No Return/*Steve Morse—poster*

☐ 909 SEP. 89 ***Jeff Beck*** cover—Goodbye Pork Pie Hat/Eyes Of A Stranger/*I've Seen All Good People/*California Girls/*Behind Blue Eyes/*Pete Townshend—poster*

☐ 910 OCT. 89 ***Joe Perry*** cover—Rag Doll/*Wish You Were Here/*Highway To Hell/All That You Dream/*Wait Till Tomorrow/*Jimi Hendrix—poster*

☐ 911 NOV. 89 ***Vaughan/Reid/Hammett*** cover—*Jump In The Fire/Patience/*Scuttle Buttin'/End Of The Line/*Cult Of Personality/Vernon Reid—poster

☐ 912 DEC. 89 ***Kendall/Lee*** cover—The Forgotten Part 2/*Mista Bone/*China Grove/*The Ocean/Practice What You Preach/*John Sykes—poster*

☐ 9001 JAN 90 ***Motley Crue*** cover—*Dr. Feelgood/Yesterday/Man For All Season/*Deuece/*Mutha (Don't Wanna Go To School Today)/*Steve Stevens—poster*

☐ 9002 FEB 90 ***Vai/Coverdale*** cover—*Kitten's Got Claws/*La Grange/Love Song/Lola/*School's Out/*Alice Cooper—poster*

☐ 9003 MAR 90 ***Satriani/Wilton*** cover—Big Bad Moon/*I Don't Believe In Love/The Shortest Straw/Close My Eyes Forever/*Rock And A Hard Place/*Rolling Stones—poster*

* —includes bass parts

TO CHARGE BY PHONE:

CALL 1-800-331-5269 9 AM to 5 PM EST Mon.-Fri.

OR MAIL THIS ORDER TO: **MAIL BOX MUSIC**
P.O. Box 341, Rye, NY 10580

Please rush the issues checked to:

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

_____ issues at $4.95 each (minimum 2) (Special offer: 5 for $19.95) $ _____

NY, NJ, CT, TN Sales Tax _____

Charge my Shipping and Handling $2.50

☐ VISA ☐ MasterCard **Grand Total** _____

Account No. _____ Expiration Date _____

Cardholder Signature _____

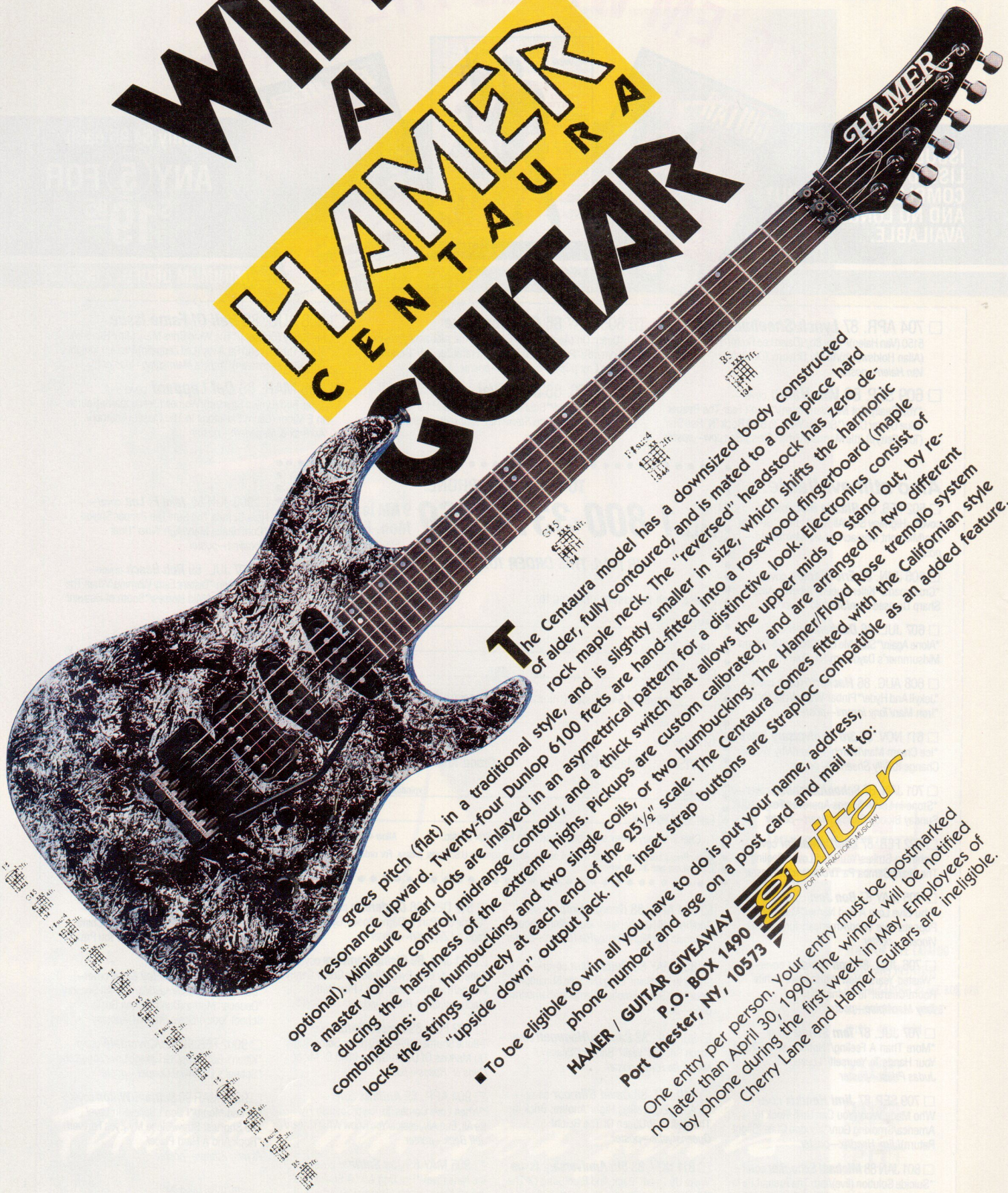
☐ Check/Money order enclosed payable to Mail Box Music. Allow 4-6 weeks for delivery.

Note: Prices subject to change without notice. All payments in U.S. funds, please. For orders shipped outside U.S., please add $4.00 per issue.

212

212

WIN! A HAMER CENTAURA GUITAR



The Centaura model has a downsized body constructed of alder, fully contoured, and is mated to a one piece hard rock maple neck. The "reversed" headstock has zero degrees pitch (flat) in a traditional style, and is mated to a one piece hard resonance upward. Twenty-four Dunlop 6100 frets are hand-fitted into a rosewood fingerboard (maple optional). Miniature pearl dots are inlayed in an asymettrical pattern for a distinctive look. Electronics consist of a master volume control, midrange contour, and a thick switch that allows the upper mids to stand out, by reducing the harshness of the extreme highs. Pickups are custom calibrated, and are arranged in two different combinations: one humbucking and two single coils, or two humbucking. The Hamer/Floyd Rose tremolo system locks the strings securely at each end of the 25½" scale. The Centaura comes fitted with the Californian style "upside down" output jack. The inset strap buttons are Straploc compatible as an added feature.

■ To be eligible to win all you have to do is put your name, address, phone number and age on a post card and mail it to:

HAMER / GUITAR GIVEAWAY
P.O. BOX 1490
Port Chester, NY, 10573

Guitar FOR THE PRACTICING MUSICIAN

One entry per person. Your entry must be postmarked no later than April 30, 1990. The winner will be notified by phone during the first week in May. Employees of Cherry Lane and Hamer Guitars are ineligible.

FX1244 12 CH Multi Track Mixer
• 24 input capacity • Six Monitor / Effects sends

MADE IN THE USA

The Flexible Solution

Live. In Studio. As a complete Live Sound/Recording mixer, the new Carvin FX44 Series stands alone. With channel features like four sub groups, six programmable Monitor / Effects sends, four band EQ, and dual input capacity, the FX44 outperforms the competition hands down—at a stereo price. If you want a console that gives you the best of both worlds, the FX44 Series is the solution.

For Live Sound, these compact mixers provide you with the flexibility of four sub mixes and the simplicity of a straightforward and clearly marked panel design. The powerful 500 watt (250/250) FET amps are available on the FX844 and FX1244 making set ups as simple as hooking up mics and speakers. The larger FX1644 and FX2444 are perfect for bigger applications.

For Recording, the FX Series is the perfect console to fit comfortably in the home studio. With its substantial effects routing capabilities, powerful EQ, and quiet operation, the FX44 console works best side by side with multi track and MIDI equipment.

FX844 8 x 4 x 2 x 1 (500 watts) Mixer $1349
FX1244 12 x 4 x 2 x 1 (500 watts) Mixer $1699
FX1644 16 x 4 x 2 x 1 - Mixer $1699
FX2444 24 x 4 x 2 x 1 - Mixer $2299

Foreign Sales — See your dealer

CARVIN

THE DIRECT ADVANTAGE™

For more information or to order, call:
toll free: (800) 854-2235

Please send me Carvin's FREE catalogs:

❑ PRO SOUND ❑ GUITAR AMPS ❑ GUITARS ❑ $1 For Rush 1ST class

Name_____

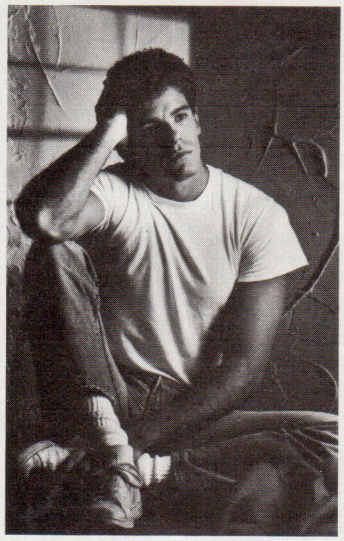
Address_____

City_____ State_____ Zip_____

Send to: GM-18 1155 Industrial Ave., Escondido, CA 92025

Hollywood Showroom: 7414 Sunset Blvd. (213)851-4200

What a difference a year makes.



Every musician has a choice. You can wait for your big break, hope it comes, and hope it's something you can handle. Or you can make your own break — by getting the finest, most *practical* music education available. Doing it right may not take as long as you think.

If your music is worth a year of your life, a wide choice of one-year programs is waiting for you at the acclaimed Grove School of Music in Los Angeles. Each program offers the intensive precision education you'll need to cut through the competition as a versatile composer, arranger, instrumentalist, singer, or recording engineer.

Dramatically expanding your knowledge of musical styles, harmony, and the latest technology, the Grove School has one constant mission: preparing you to meet the real demands of today's music industry. That's why all Grove instructors are working professionals with proven ability to make a living in music.

If you want to make a living doing what you love, find out what a difference a year can make. Send us the coupon below, and we'll send you more information. Or call us toll-free at **800-234-7683** (818-904-9400 within California). See why Grove graduates are the lifeblood of tomorrow's music.

Grove SCHOOL OF MUSIC

Building careers in music.

Grove SCHOOL OF MUSIC

MAIL COUPON TO: Grove School of Music, 14539 Sylvan Street, Van Nuys, California 91411
800-23-GROVE (818-904-9400 within California)

PLEASE PRINT

NAME:

STREET

CITY

STATE ZIP

PHONE ( )

I'd like to know more about the programs checked below:

☐ General Musicianship
☐ Composing and Arranging
☐ Electronic Composing and Arranging
☐ Percussion
☐ Professional Instrumental
☐ Recording Engineering
☐ Songwriting
☐ Film/Video Composing
☐ Bass
☐ Guitar
☐ Keyboard
☐ Synthesizer
☐ Vocal

GPM 4/90

CALL BOARD

P.O. Box 1490 Port Chester, N.Y. 10573
(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR For The Practicing Musician is proud to announce the formation of our own record label, dedicated to recording and distributing the music of instrumental rock guitarists who know that attitude, fury and flash also encompass feel, finesse and restraint. Our goal is to provide lovers of guitar music with a hairy case of goosebumps. If you think you've got the goods to do just that, send us a cassette of your music along with a bio. You must enclose a SASE if you want your tape returned.

GUITAR FPM Records
P.O. Box 1490
Port Chester, NY 10573

SO YOU WANNA BE A HARD ROCK STAR? We're looking for a bass player and guitarist/keyboardist. You must be 25 years old or younger! We're not kidding! You must be amazing on stage and women must be willing to die for you! The band is already signed to a major record label & has sold a million records. Send assorted photos and a tape with your phone number (don't call) to:

Maven Mgmt.
253 W. 73rd St.
Suite 5J
New York, NY 10023

If you can transcribe guitar music at the level of detail and accuracy found in this magazine, we have a very rewarding opportunity available for you. For details, write to:

Music Transcriber
P.O. Box 430
Port Chester, NY 10573

STOLEN EQUIPMENT ALERT!!!
These guitars were stolen from my apartment in Gainesville, Florida on June 7, 1989. They were all the guitars I own, or rather USED to own. If you see them on stage, in a store or pawn shop, or at someone's house, please notify me IMMEDIATELY, as they all have an enormous amount of personal value to me. Most likely they are in the North Central Florida area (Gainesville, Jacksonville, Tallahassee, Ocala, Orlando, Tampa) but could be anywhere by now:
1)1985 Kramer Pacer Imperial: cream colored, shaved neck, rosewood fingerboard, two humbuckers, chrome Floyd Rose (routed for pullback) and Schaller tuners, serial # C 7778;
2) 1981 Domino Les Paul Custom; black w/ cream binding, gold hardware, one Seymour Duncan Custom pickup in rear position w/ black and cream bobbins, serial # O 5063;
3) Custom built Strat: yellow w/black pickguard, chrome Floyd Rose and Grover tuners, birds-eye maple neck w/rosewood fingerboard, 1 humbucker and 2 single coils, no serial #, autographs on back that read "Scot, thanks a million!—Tommy Shaw," "Best Wishes—Stu Hamm," "Good Luck—Jonathon Mover." It also has a giant, very visible autograph from Steve Vai on its left

Two at a time. For the first time.

Introducing the first dual function pedals.

The new dual function pedals from DigiTech produce totally different effects, separately or simultaneously with one pedal.

The *Hot Box*™ is a heavy metal dream machine. Two effects at the same time with independent control of each. Everything from soft tube to heavy metal distortion. And up to one second of delay time.

The *Rock Box*™ can create all the classic sounds of rock and roll by combining digital chorus and distortion. Two-at-a-time operation, separate effects and studio performance.

Double up with *Double Play*™. Over 16 combinations with independent control of each effect. Echo, slapback, chorus, infinite repeat and delay.

Hot new Programmable Distortion.

The PDS 1650 single function programmable distortion pedal delivers tube type distortion, overdrive and 20 programmable memory slots. Now that's hot!

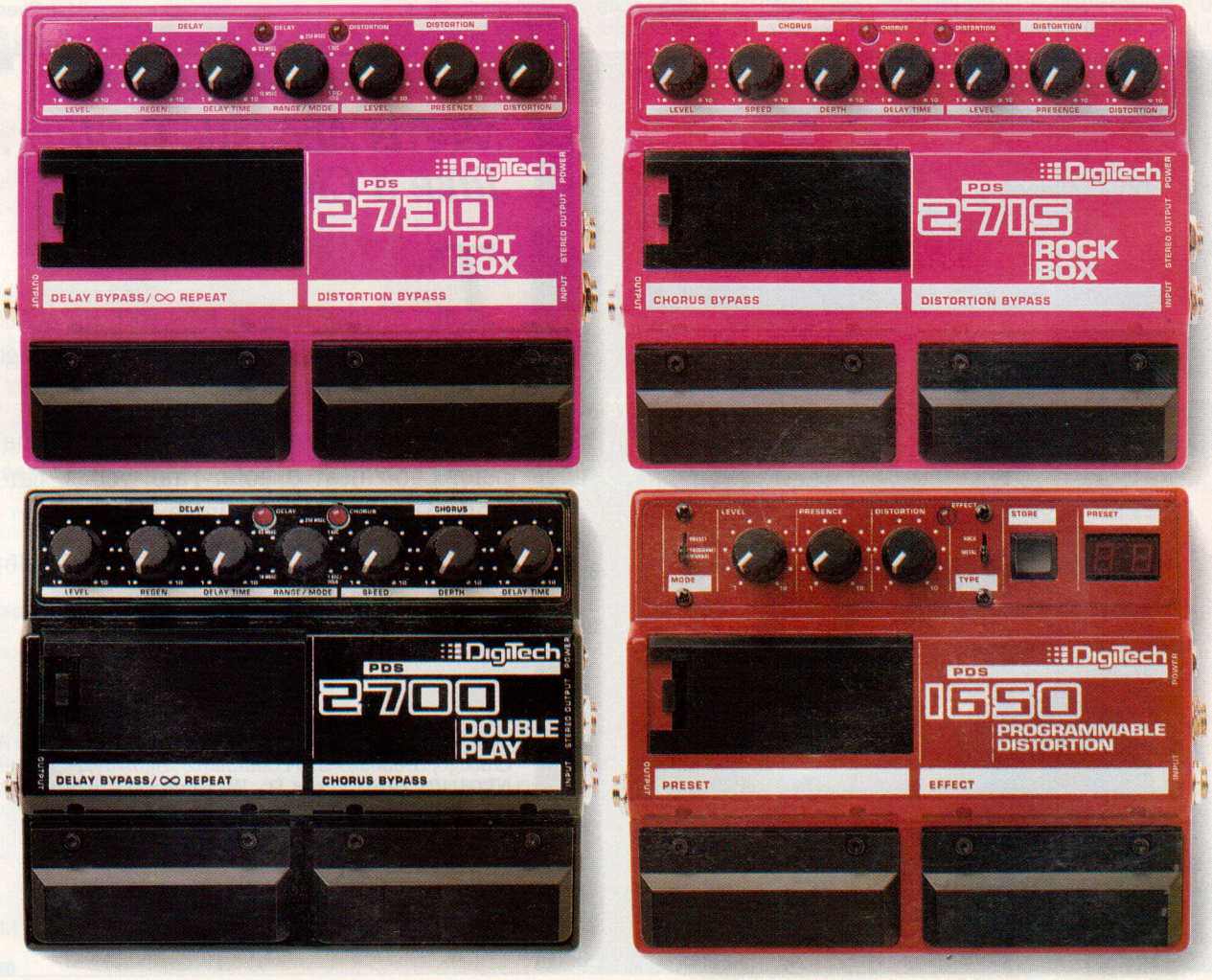
The new dual function pedal series and the PDS 1650 programmable pedal. What will they think of next?

Available only at your DigiTech dealer.

DigiTech

Start at the top

DigiTech is a registered trademark of the DOD Electronics Corp.
© 1989 DOD Electronics Corp. Manufactured in the U.S.A.
5639 South Riley Lane, Salt Lake City, Utah 84107
(801) 268-8400



front face (if you ever watch *Late Night with David Letterman*, it looks very similar to the guitar Sid McGinniss plays).

I would also like to hear from other players who've had equipment stolen. Did you ever get it back? Where, when, and how far away did it turn up? Were the police cooperative? Did you do anything yourself to get it back? I feel like my life's been torn from my body and need some encouragement. By the way, if you value your equipment, make sure you keep it close to you at all times.

Scott Gentle
1003 Old Hill Court
Apex, NC 27502

Bassist fluent in all styles seeks gig with steady working band in southeastern USA. Willing to relocate. Acclaimed by Will Lee, David Hungate, Carl Perkins. Call or write for complete demo and resume.

Donnie Castleman
27 Leewood Cove
Jackson, TN 38305
(901) 668-3357

I am a 25-year-old female who has an incurable fever to play guitar. There is nothing I want more in life than to become an excellent player. HOWEVER, I am married and have a child and work full-time, so I never seem to have enough time to devote to learning and practicing. I live in a small Kansas town where Rock & Roll is very limited (very few people to work with), my husband is not super supportive of my guitar playing, plus, being a female seems to be a setback. I've been told guitar playing is a male business. But despite all these setbacks, I am determined to learn and I know I have it in me. Is there anyone who could give me some POSITIVE input and some tips on how to excel? Should I concentrate more on mastering scales, licks, speed, or what?? Please help out a fellow guitarist in desperate need of a boost up!!!

Rhonda
2110 Canterbury
Hays, KS 67601

Dear Sirs;

I have been trying to purchase a copy of an album called *Soma* (Occidental Records, P.O. Box 1211, Beverly Hills, CA 90213) that was reviewed in the December, 1988 issue. After writing to the record company numerous times, I have yet to receive any response whatsoever. I would appreciate any assistance you may provide in helping me locate a copy of this album (or CD), as I am an avid Allan Holdsworth collector, and he makes a number of guest appearances on the album.

Errol Antzis
250 West 27th Street, #6E
New York, NY 10001
(212) 536-9032

I have been playing guitar for about one year now and I am trying desperately to learn this instrument. I would like to know the most practical way to learn. I am going to be attending college in approximately four years. I have been told I will need to know theory, be able to sight read, and be practiced in five types of music, such as two-beat, Dixie, Jazz, Rock, Ballad, etc. I also must be able to improvise. I have discussed with as many people as I know who play guitar, "Which is the best way to learn?" Some say learn to play a lot of songs and you will learn to develop a style all your own. Others say to practice eight hours a day on speed drills, sight reading and scales, while the rest say just to spend all your time jamming. But, how can you jam if you don't know how to play or improvise? I am in need of some good advice to follow through with this. I love playing, and would someday like to make a career of it. Thank you for your help in this matter.

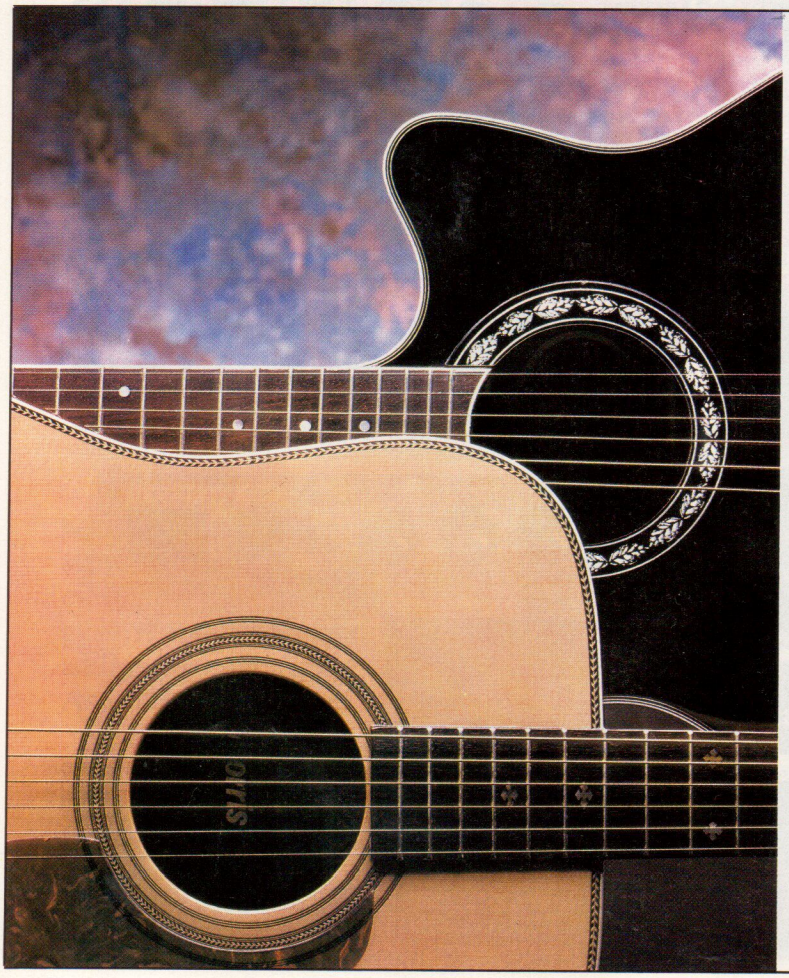
Greg Larden
2700 Aquitaine Ave. #2524
Mississauga, Ontario, Canada
L5N 3J6

Whatever happened to rock bass players in this area? Wanted: Experienced bass player for Rock band doing cover and original songs. Must have own equipment and be willing to travel. Serious inquiries only.

J. Walker
Route 1 Box 158A
Speedwell, TN 37870
(615) 869-4456

Twenty-year-old female wants to learn to play bass and guitar. I intend to be one of the best. Having difficulty learning strictly from books. Need advice or help. I will learn and be in a rock band. I'm in military temporarily. Learn fast.

Nadine Poplawski
31st Chem Co.
Ft. Carson, CO 80913



Morris Acoustic Guitars... Take a Close Look

Take a close look at how well an acoustic guitar is made and you'll get an idea of how good it will sound.

In Morris acoustic guitars, you'll see the quality before you hear a note. Fine woods, careful workmanship, flawless finish.

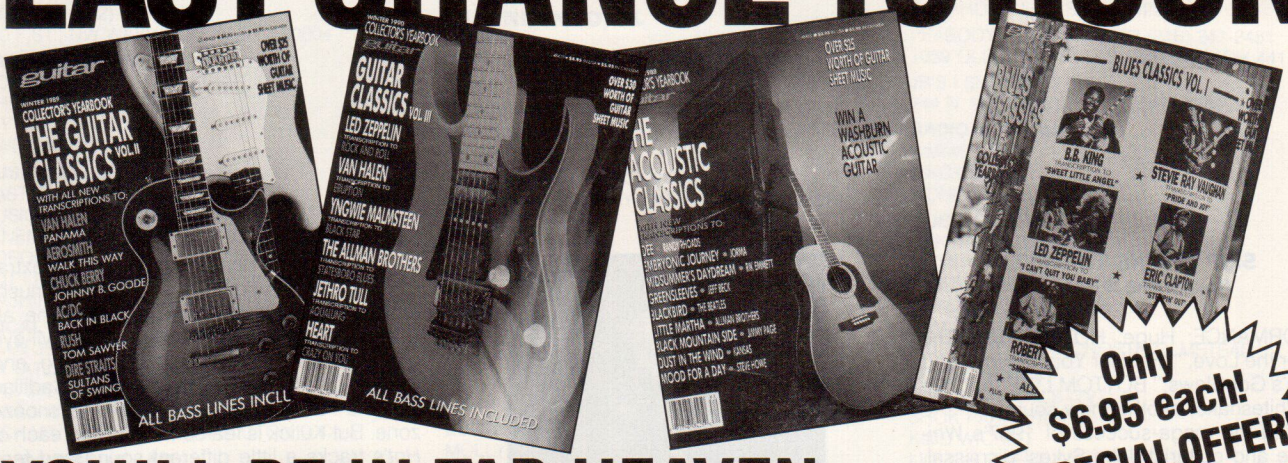
Take a close look—and a good listen—Morris acoustic guitars.

P.O. Box 2009, 327 Broadway, Idaho Falls, ID 83403 • 415 Greenwell Ave., Cincinnati, OH 45238 • 7400 S. Mason Ave., Chicago, IL 60638 • 9244 Commerce Highway, Pennsauken, NJ 08110 • 2920 Cypress St., W. Monroe, LA 71291

Morris

©1989 Kaman Music

LAST CHANCE TO ROCK!



Only $6.95 each! SPECIAL OFFER! Order all four Special Editions for only $24.95!

YOU'LL BE IN TAB HEAVEN PLAYING GUITAR'S CLASSICS!

Tear up your frets with some of the best rock guitar transcriptions available! The GUITAR CLASSICS Special Editions feature the most requested songs from long-gone and out-of-print issues of GUITAR For The Practicing Musician, all in complete tablature!

Be sure to order your copies of the GUITAR CLASSICS Special Editions now, because this is your last chance to get these tab gems!

Songs with an asterisk (*) also include complete bass line tablature.

GUITAR CLASSICS VOLUME 2

* **Panama**—Van Halen
* **Walk This Way**—Aerosmith
* **Johnny B. Goode**—Chuck Berry
* **Back In Black**—AC/DC
* **Tom Sawyer**—Rush
* **Sultans of Swing**—Dire Straits

GUITAR CLASSICS VOLUME 3

* **Rock And Roll**—Led Zeppelin
Eruption—Van Halen
* **Black Star**—Yngwie Malmsteen
* **Statesboro Blues**—Allman Bros.
* **Aqualung**—Jethro Tull
* **Crazy On You**—Heart

THE ACOUSTICS CLASSICS

Dee—Randy Rhoads
Little Martha—Allman Bros.
Dust In The Wind—Kansas
Midsummer's Daydream—Triumph
Embryonic Journey—Jorma Kaukonen
Mood Far A Day—Yes
Greensleeves—Jeff Beck
Blackbird—Beatles

BLUES CLASSICS VOLUME I

* **The Killing Floor**—Michael Bloomfield
* **Sweet Little Angel**—B.B. King
* **Steppin' Out**—Eric Clapton
* **I Can't Quit You Baby**—Led Zeppelin
* **Smokin' Gun**—Robert Cray
* **Pride And Joy**—Stevie Ray Vaughan

To charge by phone:
Call 1-800-331-5269
9 AM to 5 PM EST Mon. - Fri.

or mail this order to:
MAIL BOX MUSIC
P.O. Box 341 • Rye, NY 10580

MONEY BACK GUARANTEE:
100% satisfaction or your choice of refund, credit or exchange.
Simply return goods within 10 days.

Note: NY, NJ, CT and TN residents, add sales tax. Add $2.50 per order for shipping/handling. For orders shipped outside the U.S., send $2.50 plus $4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

Please rush me the GUITAR Classics listed below:

Please rush the issues checked to:

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

☐ Check/Money Order enclosed payable to:
MAIL BOX MUSIC • P.O. Box 341 • Rye, NY 10580

Minimum credit card order is $10.00.
Charge my: ☐ VISA ☐ Mastercard

Account No. _____ Expiration Date _____

Cardholder Signature _____

QTY.			
____	**GPM2**	**Special Offer! Order all four—Only $24.95!**	$____
		Single issues at $6.95 each (minimum 2)	
____	**GPM814**	GUITAR CLASSICS Volume II $6.95	$____
____	**GPM913**	GUITAR CLASSICS Volume III $6.95	$____
____	**GPMAC**	THE ACOUSTIC CLASSICS $6.95	$____
____	**GPMBC**	THE BLUES CLASSICS Volume I $6.95	$____

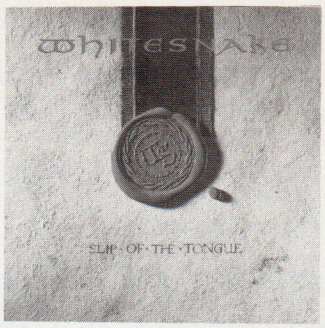
Subtotal	
NY, NJ, CT & TN sales tax	
shipping/handling	**2.50**
Total	

BY BUZZ MORISON

SLIP OF THE TONGUE
Whitesnake ■ Geffen

PERFORMANCE: Huge; HOT SPOTS: "The Deeper the Love," "Fool for Your Loving" and "Kitten's Got Claws;" BOTTOM LINE: Another new Whitesnake, another new sound.

Following the mega-success of 1987's *Whitesnake* and guitarist John Sykes' dismissal, the new band slated for *Slip of the Tongue* had the guitar world salivating. Everlasting metal-god-in-waiting, Adrian Vandenberg, teamed with new enlistee Steve Vai, equals aural orgasm. Except Vandenberg managed to injure his wrist before recording, so *Slip of the Tongue* becomes another Whitesnake oddity—a bruising album of huge rock, with songs written by David Coverdale and Vandenberg, but played by Steve Vai. *Tongue* won't disappoint those awaiting Coverdale's lusty Plant-isms, but despite the album's bluesy, full-bodied thrust, things never achieve the peak of rock we're primed for. Vai acquits himself admirably in his nimble, witty style, but something shorts-out in his

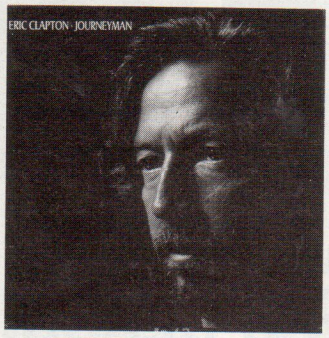


last-minute connections with Vandenberg's melodies. Hits abound, but the band never kicks it past Coverdale's highly structured hard-rock posing until "Kitten's Got Claws," where Vai is a jumping match for Tommy Aldridge's monster drumming. The Whitesnake potential most clearly comes through on "The Deeper the Love," a mid-tempo ballad, with a swooning melody and starry-eyed contributions from Vai. Now let's hope that Vai, Coverdale and Vandenberg can stay together long enough to make a real Whitesnake album.

JOURNEYMAN
Eric Clapton ■ Duck/Reprise

PERFORMANCE: Poised and purposeful; HOT SPOTS: "Hard Times," "Old Love" and "Pretending;" BOTTOM LINE: Gutsy guitar journeying through modern pop and blues.

Never comfortable with his elevation to the level of guitar god, Eric Clapton luxuriates in the journeyman role of his new album's title. On *Journeyman* we get a dozen pop and



blues numbers, running from a fistful of Jerry Williams originals to Leiber and Stoller and Bo Diddley covers, all dressed up in shiny studio duds by Russ Titleman, the producer who managed to gentrify Steve Winwood. What Clapton the journeyman does is personalize each of these blue love songs with his brusque, troublemaking guitar and steady, enthused vocals. He's resurrected some of his more personal guitar tones on this album, from the thick wah-wah lines that pull you into the album's opening hit, "Pretending," to the delicately draped notes on the ballad of faith, "Lead Me On." Guitarist Robert Cray guests on four cuts, doing his own journeyman thing behind Clapton's blues stewing. The pair's skittering guitar interplay on their original slow blues, "Old Love," is an album highlight. But highlights are many, including Clapton's vocal on his true blue version of Ray Charles' "Hard Times." As always, Clapton leans to the slow and mellow, but his guitar never disappoints in any of its journeys.

HOT IN THE SHADE
Kiss ■ Mercury

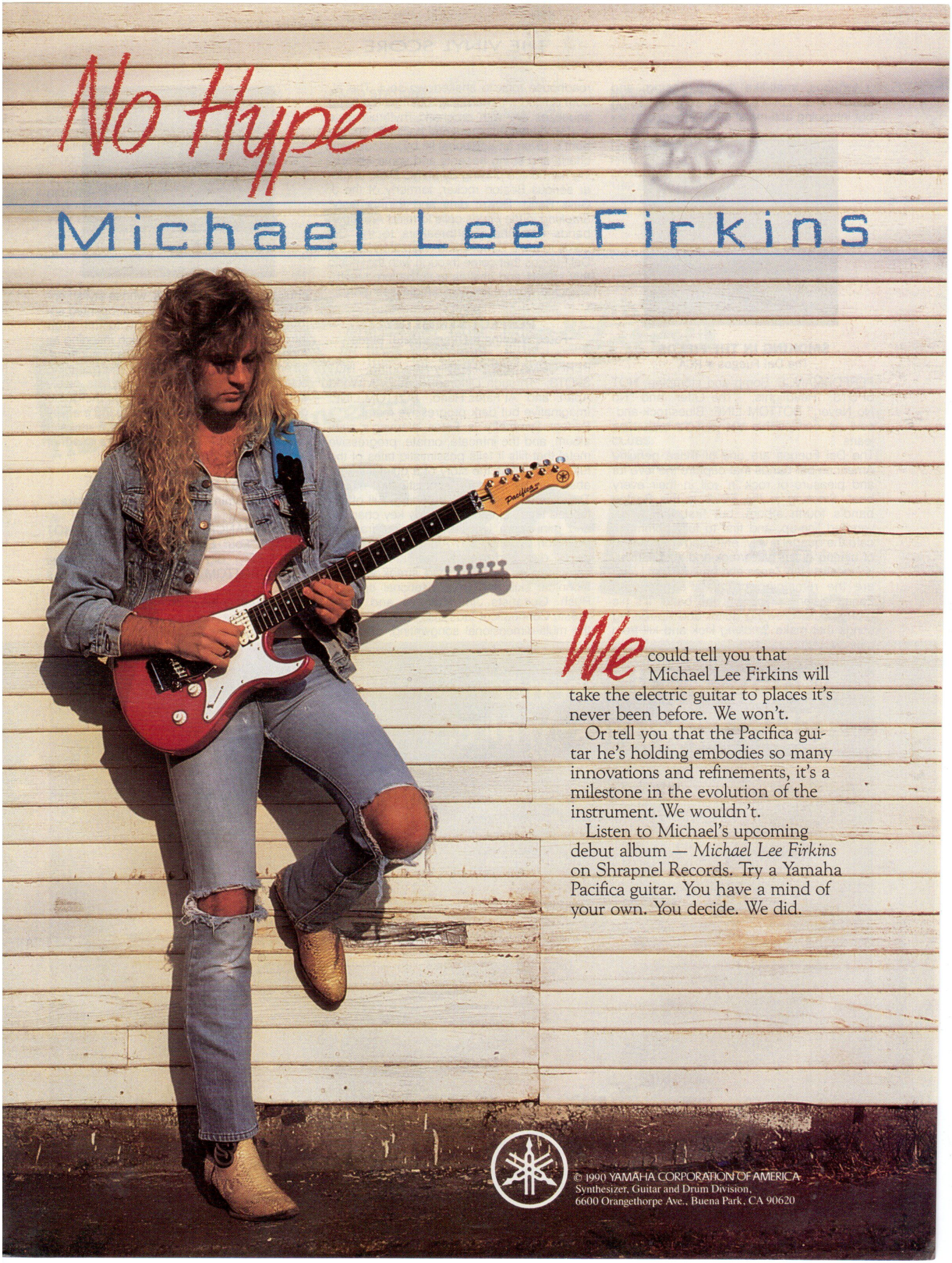
PERFORMANCE: Meaty; HOT SPOTS: "Hide Your Heart," "Prisoner of Love" and "Read My Body;" BOTTOM LINE: A mega-dose of Kiss and Kulick.

Kiss guitarist Bruce Kulick gives a lesson in rockmanship on the band's twenty-third album. With 15 new songs, *Hot in the Shade* clocks in at over 60 minutes, which means the music better be packing a little bit extra, to keep one's mind from turning to mush. Kulick is that something extra. Sure the album is filled with Gene Simmons' evil-eye riffs and Paul Stanley's sex-god striding, and that's enough to carry bluster like "Cadillac Dreams" and "Rise to It" past the snooze zone. But Kulick is fearsome in giving each of *Hot*'s tracks a little different sound and feel, with his expressive rhythm building and wraparound solos. He doubles on acoustic or throws in wah-wah slide on the heavy thuggery of "Prisoner of Love," and solos economically within a range of feeling that makes his breaks fit the band's persona perfectly. Kulick is a pure rock guitarist—he does whatever it takes to make these songs hot and heaving, without going out of control.

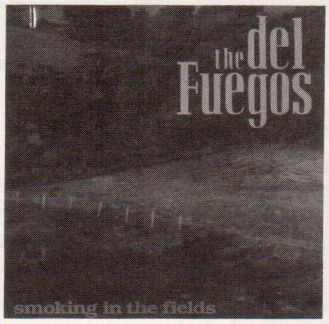
LOUDER THAN LOVE
Soundgarden ■ A&M

PERFORMANCE: Acrid and industrial; HOT SPOTS: "Uncovered" and "Hands All Over;" BOTTOM LINE: Primal, animalistic guitar mash.

The aural flowers of Soundgarden are ugly gray blooms of noise and anguish, gathered into a black bouquet, on the quartet's first major label album, *Louder Than Love*. Soundgarden's music is louder and more discomforting than most things, but *Love* in this band's world becomes another instrument of torture. The band's operating procedure involves a framework of truly mordant riffs, done up in a noisy crawl of feedback and numbing chord repetitions that fuse the basest Black Sabbath and most trenchant Metallica with the industrial distortion of Cleveland's new wave demons, Pere Ubu. Guitarist Kim Thayil is most responsible for Soundgarden's primal sound. His playing is a veritable junkyard of mangled metal licks and discarded sounds that he hocks with earbleeding affect. Against the scrawl of the band's noisy riffs, Chris Cornell hurls ranting freeform lyrics, fusing the haughtiness of the Cult's Ian Astbury with the hoarse angst of James Hetfield. Add to all that the band's fondness for lyrical violence, the f-word, and


No Hype
Michael Lee Firkins
We could tell you that Michael Lee Firkins will take the electric guitar to places it's never been before. We won't.
Or tell you that the Pacifica guitar he's holding embodies so many innovations and refinements, it's a milestone in the evolution of the instrument. We wouldn't.
Listen to Michael's upcoming debut album — *Michael Lee Firkins* on Shrapnel Records. Try a Yamaha Pacifica guitar. You have a mind of your own. You decide. We did.
© 1990 YAMAHA CORPORATION OF AMERICA
Synthesizer, Guitar and Drum Division,
6600 Orangethorpe Ave., Buena Park, CA 90620

a tortuous, snail-like rhythm pacing, and *Louder Than Love* ends up as a disturbing but intriguing anti-metal metal album.



SMOKING IN THE FIELDS
The Del Fuegos ■ RCA

PERFORMANCE: Bomp and stomping; HOT SPOTS: "Headlights," "The Offer" and "No No Never;" BOTTOM LINE: Blues/rock-and-soul as comfortable as your favorite blue jeans.

The Del Fuegos are one of those genuine American bar bands that capture the love for and pleasure of rock 'n' roll in their every beat. *Smoking in the Fields* is this Boston band's fourth album, but first with a revamped line-up, and first to fully communicate the quartet's wily, enthused assimilation of blaring guitar blues/rock-and-soul. Guitarist/vocalist Dan Zanes and bassist Tom Lloyd are the remaining original Fuegos, and Zanes' vision still powers the band. It's his gruff vocals, growling guitar and rip-roaring songs that make *Smoking* kick and kill from roadhouse rock to shakedown soul. The album is filled with barreling rock that the band squeezes dry with emphatic rhythmic style and workhorse instrumental hacking. The album is given an additional lift by various horn charts and string accents and some scorching harmonica playing by Magic Dick, another serious Boston rocker, formerly of the J. Geils Band. Down, dirty and mighty tasty, *Smoking in the Fields* calls to mind American bands from the Heartbreakers to the Del Lords to the E Street Band. Ultimately, it's the Del Fuegos that come through with the music that shouts and shakes in its battered-leather-jacket-worn-jeans-and-sunglasses glory.

PERFECT SYMMETRY
Fates Warning ■ Enigma/Metal Blade

PERFORMANCE: Heavily brooding; HOT SPOTS: "Through Different Eyes," "A World Apart" and "At Fates Hand;" BOTTOM LINE: Imaginative but dark progressive metal.

Perfect Symmetry is Fates Warning's sixth album, and the intricate, ornate, progressive metal that fills it tells pessimistic tales of the future as well as the story of a quintet wholly absorbed by its stark, sophisticated music. The album is gloriously brooding, full of extended time signatures, moody key changes and mini-opera lyrics belted with dramatic precision by lungy Ray Alder. Lots of bands get all dark and dreamy, but Fates Warning combines its moaning mad streak with the technical skill and improvisational spirit of Rush. Guitarists Jim Matheos and Frank Aresti, Connecticut lads also responsible for the multi-dimensional songwriting, are powerful, theme-driven players, whose stylish ensemble work is matched by goal-oriented soloing, where they attempt to fill their introspective leads with as much meaning as Alder's vocals. Aresti is particularly successful on *Perfect Symmetry*, with a sharp, curling solo on "Static Acts," that contrasts nicely with his double-timed follow-up on the grand drama of "A World Apart." The band's ability to fill their imaginative vision with a rocker's passion makes *Perfect Symmetry* a superior record of Orwellian metal.

TOTALLY RELIGIOUS
The Screaming Blue Messiahs ■ Elektra

PERFORMANCE: Totally turbulent; HOT SPOTS: "Four Engines Burning (Over the USA)," "Big Big Sky" and "Here Comes Lucky;" BOTTOM LINE: The blues as stress relief.

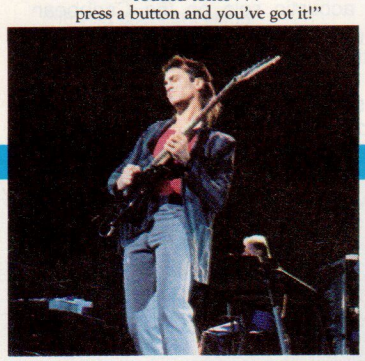
When you hear the opening thump and caterwaul of "Four Engines Burning (Over the USA)," you know *Totally Religious* isn't going

The CLASS OF '89

"Most likely to succeed"

ANDREA TUTONE

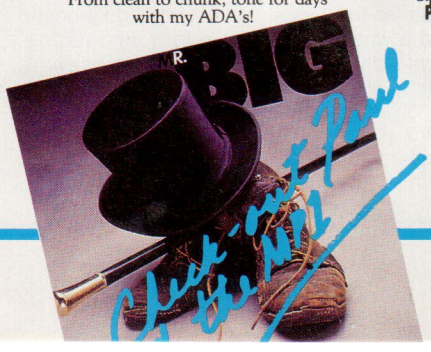
Paul Gilbert Mr. Big "I love hot-rodded tones . . . press a button and you've got it!"



Jamie Glaser Jean-Luc Ponty
"Jean-Luc's music has so many quick changes . . . the MP-1 makes it easy."

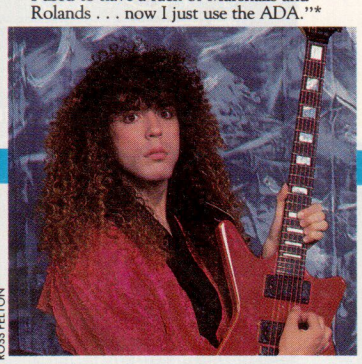
ROSS PELTON

Jason Becker Cacophony
"From clean to chunk, tone for days with my ADA's!



"Atomic" Tommy McClendon

Vito Bratta White Lion
"I used to have a rack of Marshalls and Rolands . . . now I just use the ADA."*



ROSS PELTON

Marty Friedman Cacophony
"With 128 selections right at my feet, I really enjoy the versatility of my ADA MP-1."

Kirk Hammett Metallica

B200S	T100S	2-12C	MP-1 MIDI	MC-1 MIDI
Bipolar Stereo Power Amp	All Tube Power Amp	Slant/Straight Celestion Cabinets	Tube Preamp	Foot Controller

ADA
AMPLIFICATION SYSTEMS
7303D Edgewater Drive, Oakland, CA 94621

For more information call:
1·800·241·8888
(415)632-1323

* Reprinted with permission from "Guitar for the Practicing Musician", Feb '89

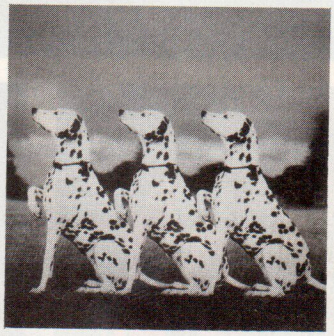
to be like any blues record you've ever heard. The Screaming Blue Messiahs treat the blues as both punishment and reward, extracting penance with a confrontive, raw,

echoing power trio sound, and providing a cathartic release in a howling, expressive, hair-raising style. Bill Carter is the guitar playing, songwriting, singing Messiah, whose free-association nightmare lyrics match his chaotic, reverberating guitar approach. The band's short tunes are visceral chunks of sprawling noise that extract familiar phrases from the blues lexicon, mold them into a modern, raving horror and shove them in your face. The band's sound is such a stream of nervous energy it is often impossible to separate Carter's guitar playing from the churning rhythmic backwash. Chris Thompson's monumental bass adds an immensity to the Messiah's, as does Carter's occasional hoodoo harmonica. The record brings the blues with a Clash-like punk fervor, making an urban music that may be the perfect antidote for the stress of turbulent times.

ANIMAL LOGIC
ANIMAL LOGIC ■ I.R.S.

PERFORMANCE: Spare cultured cool; HOT SPOTS: "I'm Through with Love" and "I Still Feel for You;" BOTTOM LINE: An odd combination making country pop-jazz logic.

Strange trio of the month goes to Animal Logic, whose parts consist of acrobatic jazz-fusion bassist Stanley Clarke, the orchestral drumming of ex-Police man Stewart Copeland, and unknown country-styled vocalist and new-age songwriter Deborah Holland. The triad's eponymously titled debut contains ten Holland original love songs, cast in a spare, athletic, light-pop mode that borrows from the Police, Rosanne Cash, Heart, and even Adrian Belew. Copeland's drumming is always a treat, and together with Clarke's snapping bass accents, it gives Holland's intentionally odd tunes a lithe, ambling life. Guitarist Michael Thompson isn't a fully credited band member, but he is an integral part



of *Animal Logic*, quietly shading the album with his wiry fills and several scampering, rocking solos. He also contributes muted banjo pickings to a couple of songs, and guitarist Pete Haycock comes aboard for a burrowing acoustic solo on the Caribbean country of "I'm Through with Love." Clarke is disappointingly reserved, although his bass is always subtly slinking through Holland's airs. The surprising sound combinations of *Animal Logic* that loosely move through country, reggae, jazz and rock seem odd the first time around, but repeated listening reveals its own peculiar logic.

IN THE LAND OF SALVATION AND SIN
The Georgia Satellites ■ Elektra

PERFORMANCE: Lovably ugly; HOT SPOTS: "All Over But the Cryin'," "Stellazine Blues" and "Days Gone By;" BOTTOM LINE: The Satellites expand their raucous repertoire.

The Georgia Satellites have never professed to be subtle practitioners of the art of rock 'n' roll. They've made their mark with wild, raucous no-frills rock that's gritty, passionate and a whole lot of fun. On their third rattling record, the four Georgian Satellites stick to their guns on ugly, cussing corkers like "Bottle o'Tears," and "Six Years Gone." Dan Baird and Rick Richards lay out positively heathen guitar riffing, while Richards tears each song's heart out with a hard-edged lascivious lead guitar. But what makes *Salvation and Sin* the band's meatiest album yet is the

METAL

THE WAY IT WAS MEANT TO BE

NOTE FOR NOTE TRANSCRIPTIONS

BLACK SABBATH - WE SOLD OUR SOUL FOR ROCK 'N' ROLL
Matching folio to the double live LP from this legendary heavy metal group. 16 songs, including: Paranoid • Iron Man • The Wizard.
00692200 .....$16.95

CINDERELLA - LONG COLD WINTER
Matching folio to their most recent album, includes the single "Don't Know What You Got (Till It's Gone)."
00692376 .....$17.95

DEF LEPPARD - HIGH 'N DRY/PYROMANIA
Matching folio to these two smash hit LP's. 20 songs including: Bringin' On The Heartbreak • Rock Of Ages • Photograph • more.
00692440 .....$17.95

DEF LEPPARD - HYSTERIA
Matching folio to these two smash hit LP's. 12 songs including: Animal • Women • Hysteria.
00692430 .....$17.95

GUNS N' ROSES - APPETITE FOR DESTRUCTION
Matching folio to this smash LP. Features 12 songs, including Sweet Child O' Mine • Welcome To The Jungle • Paradise City • more. Includes full color fold-out.
00660078 .....$14.95

IRON MAIDEN - SEVENTH SON OF A SEVENTH SON
Matching folio to the most recent album from this heavy metal supergroup. Includes 8 songs, featuring the title track.
00693097 .....$17.95

JUDAS PRIEST - RAM IT DOWN
10 songs from the album, includes: Come And Get It • I'm A Rocker • Monsters Of Rock.
00693187 .....$17.95

JUDAS PRIEST - METAL CUTS
13 more hits, including: Heading Out To The Highway • You've Got Another Thing Comin' • more.
00693186 .....$17.95

METALLICA - ...AND JUSTICE FOR ALL
Matching folio to the hit album. Features ...And Justice For All • Eye Of The Beholder • One • Blackened. Includes full color fold-out.
00660072 .....$16.95

Please rush me the following:

Qty	Title	Code #	Price
Total			
Tax (WI residents add 5% sales tax, MN residents add 6% sales tax)			
Postage/Handling			$2.50
Tax (WI residents add 5% sales tax, MN residents add 6% sales tax)			

To charge by phone, call

1-800-637-2852

In WI call 1-414-774-4567 9am - 5 pm (CST) M-F

Charge to my
____Visa ____MasterCard ____Amer Exp.

Account Numer Exp. Date

Cardholder's Signature

Ship To:

Name

Address

City State Zip

Send This Coupon To:

MUSIC DISPATCH GPM54

PO Box 13920 / Milwaukee, WI 53213
For customer service call 1-507-454-2920
MONEY BACK GUARANTEE: We'll be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within

METALLICA - MASTER OF PUPPETS
8 songs from the album, including: Master Of Puppets • Battery • Disposable Heroes • much more. Includes full color fold-out.
00660079 .....$14.95

POISON - OPEN UP & SAY...AHH
9 songs from the album, includes the hit "Nothin' But A Good Time."
00693866 .....$17.95

RATT - REACH FOR THE SKY
Matching folio to the LP. 10 songs, including: Chain Reaction • I Want A Woman • Way Cool Jr.
00693913 .....$17.95

STRYPER - IN GOD WE TRUST
10 songs from the album of the same name, includes the hit "Always There For You."
00694180 .....$16.95

TESLA - MECHANICAL RESONANCE
Matching folio to this hit LP. Includes: EZ Come EZ Go • 2 Late 4 Love • Rock Me To The Top • Modern Day Cowboy • much more. Includes full color fold-out.
00660075 .....$14.95

Also...

METAL MADNESS
16 classic tunes, including: I'm A Rocker • Photograph • You've Got Another Thing Comin'.
00692880 .....$17.95

HEAVY METAL BASS LICKS
A collection of full bass transcriptions, features 18 songs by Yngwie Malmsteen, Judas Priest, Def Leppard, Poison, Ratt and Cinderella.
00692878 .....$14.95

HEAVY METAL BASS HITS
Full bass transcriptions from 18 of the greatest metal bands of all time: Ratt, Def Leppard, Yngwie Malmsteen, more!
00692879 .....$16.95

way the Satellites have pushed beyond their lovable bar-band rowdiness with powerful mid-tempo finesse and even an all-acoustic cut, "Another Chance," that falls somewhere between the Small Faces and the Flying Burrito Brothers. And "All Over But the Cryin'" is the band's most expansive and impressive tune ever, with Baird's lyrics and singing a compelling match for Richards' wailing guitar. It's hard to believe, but on cuts like "Days Gone By," Baird and company's singing actually carries the band to a new level of inspired recklessness. Get *Salvation* and hear a classic guitar band making new shapes with classic rock 'n' roll.

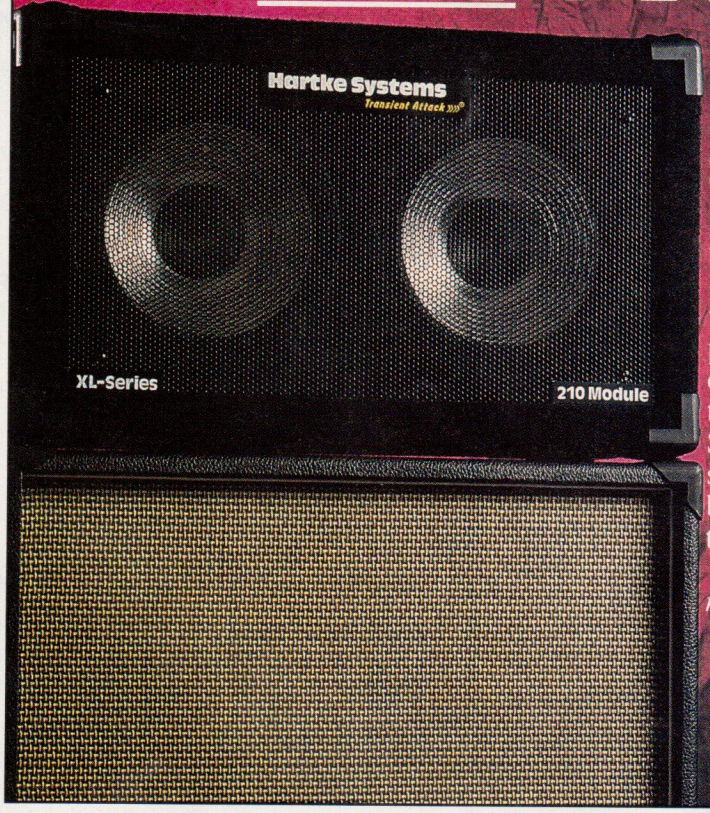
MIDLINE

AXIS: BOLD AS LOVE
The Jimi Hendrix Experience ■ Reprise

More words have been written about Jimi Hendrix and his influence on rock guitar than anyone else, because no musician has so boldly affected the course and sounds of all rock music heard today. Hendrix has been called a genius, wizard and god, sometimes all in the same sentence (like here), but no words have ever captured the true impact and scope of the guitarist's spirit and invention. You hear and read so much about the man that his music sometimes gets left behind in the legend. It's always worth an aural trip back to the late 60s, to visit with Hendrix and his guitar. *Axis: Bold as Love* was the second of four albums released in Hendrix' lifetime. This 1968 hodgepodge of mood tunes bridges the recording history of the Jimi Hendrix Experience between the powerful songs of the band's debut, *Are You Experienced?*, and the avant cinematic conceptions of the two-record *Electric Ladyland*. *Axis* opens with a dose of swirling feedback that serves as the doorway into Hendrix' musical mind, beginning a journey through all of the guitarist's influences and styles. Several of Hendrix' most memorable ballads are found on *Axis*; in the short, indelible melody of "Little Wing," with its beautiful guitar introduction, and the fluttering "Castles Made of Sand," one of his most moving lyrical statements. There's the bubbling jazz groove of "Up from the Skies," with seminal Hendrix wah-wah rhythm playing; the deep, heavy riff of "Spanish Castle Magic," tough soul shaking on "Ain't No Telling," and "Little Miss Lover," and signature blues lines throughout "One Rainy Wish." As is true with most of the music Hendrix made in the studio, the listener must search to find all the guitar mixed into each song. That's the way it was for Hendrix as well—a constant search for sounds and rhythms to make his musical dreams into reality with his guitar.

David Redfern / Retna Ltd.

ADD BASS POWER WITH THE HARTKE 210.



Don't give up on your current bass rig just yet. Now you can add the famous Hartke tone to your existing system. The 210 Bass Cabinet from Hartke Systems gives you the warmth, the depth and the chest-pounding transient attack that all Hartke Systems products are known for.

Best of all, the Hartke 210 is a full range system, so you won't need elaborate crossover networks or additional power amplifiers. You could experiment for years with expensive bi-amped systems, but you still wouldn't equal the remarkable *whack* of a Hartke aluminum cone driver. Simply hook the 210 up to your current 15 or 18 inch speaker cabinet and stand back! The resulting sound will be everything you've ever wanted from a bass system, and then some.

The 210 from Hartke Systems. It's what your music *needs* most.

Hartke Systems
Transient Attack

Hartke Systems Products are distributed exclusively by:
Samson Technologies Corp. 485-19 South Broadway
Hicksville N.Y. 11801 (516) 932-3810 Fax (516) 932-3815

LEARN HOW TO BURN!

Play Dangerously with these Hard-Rockin' Instructional Videos!

WOLF MARSHALL—BEGINNING LEAD GUITAR POWER BUILDER

Get your lead guitar playing together with noted guitarist/author/teacher Wolf Marshall. Along with an assortment of blistering licks and riffs, Wolf guides you through bends, trills, hammer-ons, pull-offs, muting, vibrato and much more! Includes a special practice segment featuring a full rhythm section!

SL324050 (60 mins.) **$44.95**

FRANK GAMBALE—MONSTER LICKS AND SPEED PICKING

Frank Gambale demonstrates his unique speed/sweep technique in the context of scales, pentatonics, arpeggios and triad examples, playing each example slowly twice through so you can play along. This video will show you how to become an axe innovator!

VH041 (68 mins.) **$39.95**

PAUL GILBERT—INTENSE ROCK: SEQUENCES & TECHNIQUES

Get the lowdown on hot lead and rhythm guitar techniques from MR. BIG's Paul Gilbert! This personal video lesson lets you see, hear and learn the special lines, phrasing, theory and tricks that have made Paul Gilbert a guitarist to be reckoned with!

RE070861 (60 mins.) **$49.95**

BILLY SHEEHAN ON BASS

The ultimate private lesson! Combining rare and never-before-seen live concert performances (plus an unbelievable **6-minute bass solo**) with exclusive "in the studio" interview, this brand-new video is a bass player's dream come true! Billy demonstrates the unique bass technique that has taken him from his cult-hero blastoff with **TALAS** through to his current supergroup **MR. BIG!**

VH052 (83 mins.) **$49.95**

JOHN PATITUCCI—ELECTRIC BASS

John Patitucci is a musician of tremendous range known for his fluid, horn-like style on the bass guitar. This video is a complete guide to grooving, featuring extensive example/discussion sessions on funk, reggae, samba, jazz, latin, shuffle and rock styles.

VH049 (85 mins.) **$49.95**

TERRY BOZZIO—SOLO DRUMS

Terry Bozzio, who's played with Frank Zappa, Missing Persons, U.K. and Jeff Beck, presents his overall approach to the drum set as an orchestra-in-itself with this amazing video! You get Terry's guides to hand technique, chops exercises, double-bass drumming, soloing and much more with this complete drummer's video!

VH040 (55 mins.) **$39.95**

DAVE WECKL—BACK TO BASICS

Features drummer-extraordinaire Weckl's invaluable insights into hand and foot technique, practice routines and more. An excellent overview for any level of drummer!

VH039 (72 mins.) **$39.95**

STEVE MORSE—POWER LINES

Learn Morse's system for playing 3 note-per-string scales, his chromatic ideas, sequences, arpeggios, polyphonic scales and melody lines with this hot new guitar video!

RE070876 (60 mins.) **$49.95**

VINNIE VINCENT—METAL TECH: STYLE, SPEED & PHRASING

Vinnie shows you his unique approach to soloing in this monster video. Topics include: major and minor scale patterns, chromaticism, arpeggio shapes, sweep picking, hammer-ons, pull-offs, intervals and altered, diminished and whole-tone scales. A must for the serious guitarist!

RE070862 (60 mins.) **$49.95**

To charge by phone (Visa or MasterCard)
call 1-800-331-5269
9 AM - 5 PM EST Mon. - Fri.

or mail this order to:
MAIL BOX MUSIC
P.O. Box 341 • Rye, NY 10580

MONEY BACK GUARANTEE:
100% satisfaction or your choice of refund, credit or exchange.
Simply return goods within 10 days.

Note: NY, NJ, CT and TN residents, add sales tax. Add $2.50 per order for shipping/handling. For orders shipped outside the U.S., send $2.50 plus $4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

Please send me the video(s) indicated below:

Note: All titles available on VHS only.

☐ Wolf Marshall	SL324050	$44.95
☐ Frank Gambale	VH041	$39.95
☐ Paul Gilbert	RE070861	$49.95
☐ Billy Sheehan	VH052	$49.95
☐ John Patitucci	VH049	$49.95
☐ Terry Bozzio	VH040	$39.95
☐ Dave Weckl	VH039	$39.95
☐ Steve Morse	RE070876	$49.95
☐ Vinnie Vincent	RE070862	$49.95

Subtotal _____
NY, NJ, CT & TN sales tax _____
Shipping/handling 2.50
Total _____

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

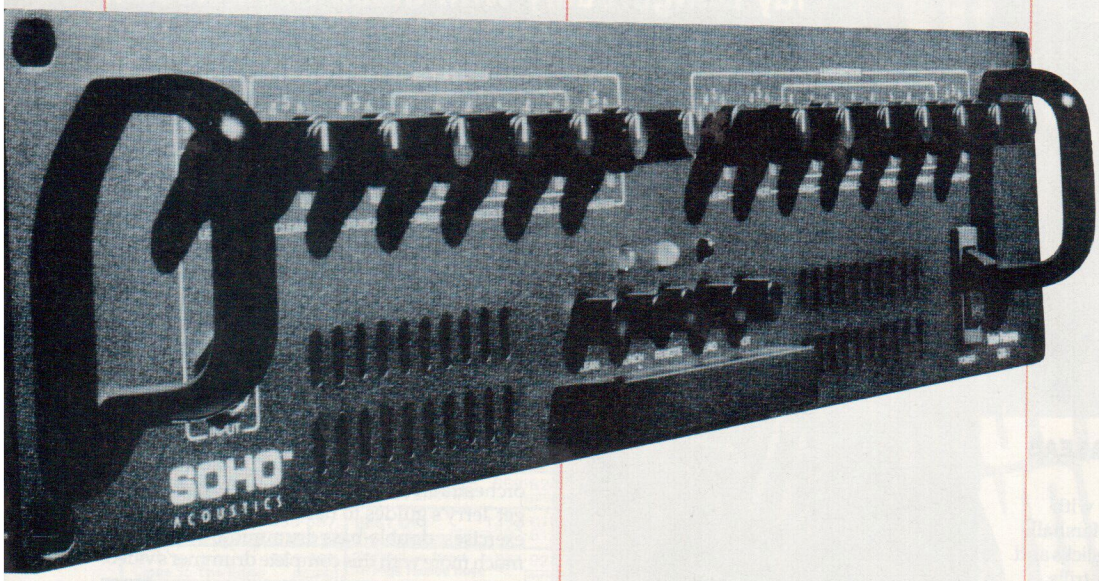
☐ Check/Money Order enclosed payable to MAIL BOX MUSIC
P.O. Box 341 • Rye, NY 10580

Charge my ☐ Visa ☐ MasterCard

Account No. _____ Expiration Date _____

Cardholder signature _____

Mail this order to:
MAIL BOX MUSIC
P.O. Box 341 • Rye, NY 10580



SOHO ACOUSTICS

Soho Acoustics proudly presents its QTR-1 Tube Preamp for guitar. This 2 rack space unit utilizes four 12AX7 tubes, and two complete sets of tone controls to give separate equalization for rhythm and lead settings. Four independently adjustable guitar sounds (CLEAN,CRUNCH,LEAD,and HOT LEAD) are selectable from the front panel or via footswitch. The QTR-1's two rack space design uses engineered air-flow to keep internal components cool, thus maximizing reliability and sound quality. The Input Attenuator solves overloading problems sometimes caused by today's "hot" and active pickups. "Floating" tube sockets isolate tubes from vibration, reducing noise and extending the life of the tubes. Suggested List Price: $579.95

SOHO ACOUSTICS
LP MUSIC GROUP
160 BELMONT AVENUE
GARFIELD, NJ 07026

CHANDLER INDUSTRIES

The AVENGER GUITAR KIT from Chandler Industries combines authentic 1960's styling with the features contemporary guitarists need. A "universal" pickup routing permits the pickguard to be loaded with most popular pickup combinations, and places volume, tone, and pickup switch exactly where you would expect them to be. The vintage tremolo cavity is functional and has a familiar feel and look. Colors available include midnight black, vintage olympic white, and shoreline gold metallic. The AVENGER can be ordered preassembled at the Chandler Factory or as a kit.

CHANDLER INDUSTRIES
PO BOX FIFTEEN-B
STATION "A"
SAN FRANCISCO, CA 94115-0498

KRAMER MUSIC PRODUCTS

Kramer is pleased to introduce the new ProAxe series to their line of instruments. The ProAxe series features a brand new tremolo system designed by the legendary inventor, Mr. Floyd Rose. This tremolo is a recessed system that boasts reliability, tighter string spacing, American threaded screws and fine tuners that are readily accessible and angled closely near the body to expand the playing area. Each of the 3 models is equipped with Seymour Duncan pickups. The "Standard" features a Duncan "Hot Rails" single coil pickup in the neck position and a Duncan "Trembucker" in the bridge position. The "Deluxe" features two "Hot Rails" in the neck and middle positions and a "Trembucker" in the bridge position. The "Special" has one Duncan "59" in the forward position and a "Trembucker" in the bridge position. The ProAxe Series will be available in jet black, pearl white, candy red, candy blue and black sparkle.

KRAMER MUSIC PRODUCTS
685 NEPTUNE BLVD.
NEPTUNE, NJ 07753

GRIP-MASTER

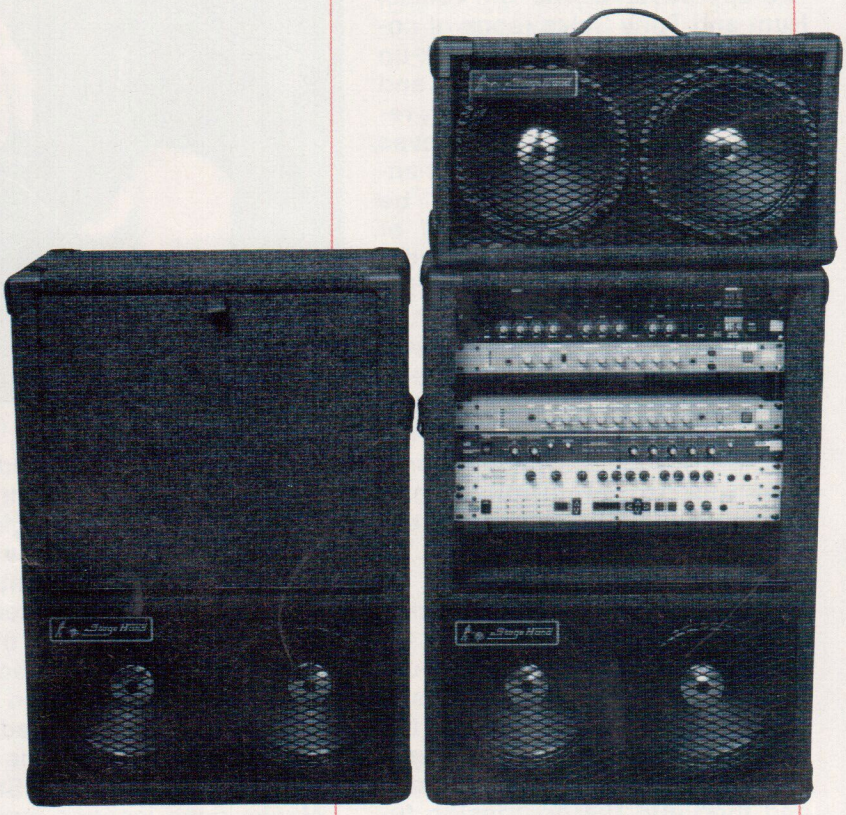
New from GRIP-MASTER, the RIFF-GRIP is a highly-effective hand and finger exerciser. The RIFF-GRIP is an essential new practice tool for all guitarists dedicated to reaching peak performance. The RIFF-GRIP enables the musician to quickly develop strength, speed, endurance, coordination and dexterity. Each finger is isolated and flexed on an individual power button. The RIFF-GRIP provides a complete workout for each individual finger together with the entire hand, wrist and forearm. The innovative palm-bar adjusts to every hand position while enhancing your work-out. Pros can easily warm-up before performances and beginners will leap months ahead in fingering strength and ability. The RIFF-GRIP is pocket-sized, light weight, and crafted from quality impact-resistant plastic.

GRIP-MASTER
P.O. BOX 32
WESTBURY, NY 11590

YORKVILLE SOUND

Yorkville Sound introduces the STAGE instrument amplifier series with two dual channel guitar amps: the STAGE 100G (1X12") and STAGE 150G (2X12"). Both amps offer classic professional features and styling, as well as high gain, low noise SFG circuitry for incredibly powerful sound. Rugged 3/4" plywood construction, hardened steel corners, perforated steel speaker grills, CELESTION speakers and Yorkville's two year unlimited, transferable warranty all come standard.

YORKVILLE SOUND INC.
UNIT 1 4600 WITMER INDUSTRIAL ESTATE
NIAGARA FALLS, NY 14305



STAGE HAND

Introducing the RACK STACK for the musician who wants great sound and a great rack all in one. Speaker sizes vary from two 10's (stereo), one 12", one 15", or a 15" with a 4x10 compression horn. Extension cabinets are available for each model, which may be stacked above rack or below cabinet. Rack spaces vary from 2 to 12, depths available in 14" or 18".

STAGE HAND
PO BOX 17034
INDIANAPOLIS, IN 46217

REEVES GABRELS

RECOGNITION

by Pete Prown

Had Living Colour not come out of left field and become the sophisticated rocker's band of the year, Tin Machine probably would have made a more noticeable debut in the rock world. Clearly, they had the line-up: David Bowie on vocals, Hunt and Tony Sales (sons of comedian Soupy Sales and back-up veterans for Todd Rundgren and Iggy Pop) on drums and bass, respectively, and newcomer Reeves Gabrels on guitar—who's just entered what may someday be known as the Bowie school of rock guitar. Esteemed past graduates include Robert Fripp, Adrian Belew, Mick Ronson, Carlos Alomar, Stevie Ray Vaughan, Peter Frampton, Earl Slick, Chuck Hammer and Nile Rodgers. Like Living Colour's Vernon Reid, Gabrels has the knack for taking basic hard rock to new levels of harmonic discovery, blending old Beck and Hendrix clichès with input from bebop, fusion and, in Gabrels' case, country and rockabilly sources, too.

The guitarist's fiery guitar work on the *Tin Machine* album pulls in two directions—first, back to the garage days, when sheer volume and distortion reigned supreme, and then into the post-fusion future, where technique, solid harmonic knowledge and a Renaissance man's facility with heavy metal, country, funk, jazz, rockabilly, fusion, Motown, punk and experimental guitar threatens to create something fresh and new at any moment. *Tin Machine* gained critical acclaim, but left David Bowie fans bewildered, as any good Bowie album should. Still, it is only the beginning of this quartet's potentially groundbreaking musical adventure, just the first we'll hear of Reeves Gabrels' brave new guitar playing.

A large chunk of Reeves Gabrels' musical evolution towards Tin Machine is connected with the city of Boston, where the guitarist attended the Berklee School of Music, gave lessons, and played in local bands like the Dark, Life on Earth, Rubber Rodeo and Too Happy. Like Los Angeles, home of the Guitar Institute of Technology, Boston is a serious guitar town, and there are probably more guitarists per square mile in that city than in any other burg east of the Rockies. Previously, Gabrels had lived in New York, but on the advice of one guitar sage, he packed his bags for Beantown.

"I took a few lessons from John Scofield in the spring of 1978," says Gabrels. "I didn't know how to read music, but I wanted to learn more advanced technical things. So after a few lessons, he recommended that instead of trying to teach me to walk, which reading music really is, I should go to Boston to study. I made up my mind after doing some studio work and studying with Scofield that this is what I really had to do, because the guitar means so much to me; so, I went up to Berklee in Boston. There's a lot of guitar players in Boston and that cre-

ates healthy as well as unhealthy competition. But there's a definite audience for guitar music there, and a lot of brilliant players. I went to Berklee for five and a half semesters, while working and playing full-time in local bands. I wasn't a big fan of Berklee's guitar program at the time. Now it's more rock-oriented, but when I was there in the late-70s, Larry Carlton was considered a rock player and Steve Lukather was just on the cusp. The idea that you could be a rock player and be technically proficient was not yet accepted by everyone. I had many arguments with teachers about putting my palm on the bridge, because if you grew up playing loud in bars, it was survival—you didn't want to be feeding back all the time. It's those little things that the guitar department was hung up on at the time. Of course, Berklee's arranging and harmony courses were brilliant and now I realize that it wasn't a guitar school. If you go to a guitar school, you run the risk of becoming a good guitarist, but not a good musician.

The musical skills that Gabrels gained from his Boston experiences certainly contributed to him landing the Tin Machine gig, but like so many other instances in the rock industry, the right connections, the chance hearing of a demo tape and "the phone call" turned a plain, ordinary guitar teacher and bar band player into a rising guitarist of note. "The day David called about the Tin Machine gig, I had been walking around London putting up signs for guitar lessons and looking for bands. I was really bummed out," recalls Gabrels. "I was in London because my wife got a job working for the Discovery TV Channel. So there I was, working on my four-track in my apartment, when the phone rang and it was this guy with a British accent and he said, 'Hi, this is David Bowie and I heard this tape you were on.' My wife had worked as the press

"I took a few lessons from John Scofield in the spring of 1978," says Gabrels. "I didn't know how to read music, but I wanted to learn more advanced technical things. So after a few lessons, he recommended that instead of trying to teach me to walk, which reading music really is, I should go to Boston to study. I made up my mind after doing some studio work and studying with Scofield that this is what I really had to do, because the guitar means so much to me; so, I went up to Berklee in Boston. There's a lot of guitar players in Boston and that creates healthy as well as unhealthy competition. But there's a definite audience for guitar music there, and a lot of brilliant players. I went to Berklee for five and a half semesters, while working and play-

Please Call or Write for
— FREE —
1990 Catalog

Wired 4 Sound

P.O. BOX 683
CLIFTON, N.J.
07012
(201) 773-2565

*SERVING THE UNITED STATES, CANADA AND EUROPE!!

PRICES TOO LOW TO PRINT!!

Call For Monthly Specials

AUTHORIZED DEALER OF:

Washburn	Morley	Shure	Dunlop
Rickenbacker	DoD	Nady	On-Stage
Hohner	Digitech	Neuman	Arion
Steinberger	Audio Logic	Sennheiser	Casio
Bose	Rockman	AKG	Conquest
NHT	Earth III	Calzone	Audio Technica
Rocktron	Ultimate Support	Gorilla	BOSS
ADA	Ampex	Floyd Rose	Ibanez
Star Licks	TDK	Maxell	EMG Select

★ PLUS MUCH MORE!! ★

VISA master charge AMERICAN EXPRESS

ing full-time in local bands. I wasn't a big fan of Berklee's guitar program at the time. Now it's more rock-oriented, but when I was there in the late-70s, Larry Carlton was considered a rock player and Steve Lukather was just on the cusp. The idea that you could be a rock player and be technically proficient was not yet accepted by everyone. I had many arguments with teachers about putting my palm on the bridge, because if you grew up playing loud in bars, it was survival—you didn't want to be feeding back all the time. It's those little things that the guitar department was hung up on at the time. Of course, Berklee's arranging and harmony courses were brilliant and now I realize that it wasn't a guitar school. If you go to a guitar school, you run the risk of becoming a good guitarist, but not a good musician.

The musical skills that Gabrels gained from his Boston experiences certainly contributed to him landing the Tin Machine gig, but like so many other instances in the rock industry, the right connections, the chance hearing of a demo tape and "the phone call" turned a plain, ordinary guitar teacher and bar band player into a rising guitarist of note. "The day David called about the Tin Machine gig, I had been walking around London putting up signs for guitar lessons and looking for bands. I was really bummed out," recalls Gabrels. "I was in London because my wife got a job working for the Discovery TV Channel. So there I was, working on my four-track in my apartment, when the phone rang and it was this guy with a British accent and he said, 'Hi, this is David Bowie and I heard this tape you were on.' My wife had worked as the press person on Bowie's *Glass Spider* tour and I met David on and off during the tour, but I never told him I played guitar, because it would have been annoying. Peter Frampton, who played guitar on that tour, was really nice and he and I talked shop a lot. At the end of the tour, my wife gave David a tape of my playing that was excerpts of songs, mostly solos and rhythm parts. Anyways, he said he didn't have to do an album for a couple of years and would I be interested in getting together to work on some songs, to see if anything happened. I was really excited about the gig, then I had about 30 seconds of panic, when I realized that his guitar players were all my favorite players and how he had incredible taste in guitarists. And now he's asking me to play with him! I wondered if I was going to sound as good as them, or just like an imitation.

"One of the first things Tin Machine did was a benefit gig for the Institute of Contemporary Art in London, with a dance company called "La La La Human Steps," which is like a slam-dance ballet kind of thing. It was the equivalent of what we were doing sonically. David and I worked up a version of "Look Back in Anger," with a three minute guitar intro and a three minute guitar outro, so the piece was like seven or eight minutes long. We sent them a demo for it, so they could work out the choreography, and that was the first time I worked in the studio with David. He had laid keyboard parts down and a guide vocal, so I could see where he was going. I was telling him that I could do this bagpipe thing or this lead thing or this harmonized thing and he just looked at me and said, 'Look, I know you can play all those things. I've heard the tape. Why don't you just shut up and play? I'll be in the control room.' And he turned around and walked away laughing. And that was the last time we ever talked specifics about our music."

Tin Machine is one of David Bowie's most unusual albums, and that's from an artist who's based his career on unusual albums. In contrast to his more controlled pop recordings (*Young Americans*, *Let's Dance*), or experimental synthesizer-based works (*Low*, *Scary Monsters*), *Tin Machine* is a reckless, freewheeling, hard rock session, sounding as if it was cut live in somebody's garage rather than in a high-tech modern studio. The band's performance is very animated and loose, giving Reeves Gabrels plenty of room to experiment, improvise, and basically go wild on the manic Jeff Beck/Yardbirds-tinged title cut. Gabrels also contributed a fair share of songwriting and arranging to *Tin Machine*, which is further testimony that the band is more a forward-thinking democracy than Bowie's personal jam band.

"Tin Machine doesn't play any older Bowie material," the guitarist continues. "We wanted to get the message across that Tin Machine is a separate entity from *the* David Bowie, so we just don't do any of his songs. I'd love to do "Stay," but I think once Tin Machine evolved into a band with its own identity, it was obvious that we had to keep it separate. In the songwriting, David contributes the melody lines and lyrics to every song. On the record, the songs happened pretty spontaneously. Almost all of my solos were cut live with Hunt on drums. We do interesting things with time, sometimes we get ⅔ over ¼ time, or the Elvin Jones kind of thing that Mitch Mitchell used to get with Jimi Hendrix. David and I brought in some things we had written, but most of the time I'd just give him some ideas with guitar hooks and suggested melodies and he would pick up on that. He's very strong and we just throw ideas back and forth, blurring the lines between who does what. David's only requirement of me as a guitar player is that I don't get too normal or maintain the status quo on the guitar. David wants playing that's more *outside*, and that's what I want, too."

"On the record, I like "I Can't Read" quite a bit and if I had my choice, I'd pull the band that way, musically. On "Prisoner of Love," I'm playing this neat rhythm thing behind the bridge on a Gretsch 6120 that I use for a lot of the rhythm stuff and then there's this two-handed thing that probably sounds like a keyboard. That's the melody with my new Digitech harmonizer programmed a fifth up and then I overdubbed 3rds and 4ths that I have harmonized an octave up, so I'm only playing two parts, but you're getting four notes. At the beginning of "Video Crime," there's this crackling noise that I got from turning a dirty volume pot on my old Strat, and we had to tell the people pressing the CD to leave that in because they were taking out all the little noises. In "Heaven's in Here," there's talking during the beginning that we left in. We had no problem leaving in glitches, because we didn't want it to sound too overdubbed. Guitar-wise, I think *Tin Machine* is just the tip of the iceberg; there's a lot of other styles of playing I want to bring into the band. Not like just country or just jazz, but my natural voice, which I touch on the record. There's squeaks and noises on the record, and guitar players like that, because they can relate to it. It has a real live feel to it. I think the next record will be a little less safe sounding; not that this *Tin Machine* sounds safe, but we'll push it a little more."

Live, Tin Machine pushes it for all it's worth, as they demonstrated in a raucous small hall and club tour last year, as well as on one notable television appearance. "We did the Rock Awards Show on TV and it was great," says Gabrels. "The attitude was happening. We went on after Living Colour, which was good because they helped define us. Plus we had the ace-in-the-hole, be-

INNOVATION
THE SX SERIES

"Remarkable!...I can't think of a single thing that could be done to improve it's performance."
David Hicks,
Guitar Player Magazine

"I'm very, very impressed...Carvin's distortion circuit is exceptional."
Craig Anderton
Stage & Studio

"Amazing!...The price vs. performance is incredible ...You've got to hear it to believe it."
Bob Bradshaw,
Bradshaw Systems

The SX Series – The innovation in solid state guitar amplifiers. In performance or price, you won't find their equal anywhere else.

CARVIN
THE **DIRECT** ADVANTAGE
QUALITY • VALUE • SERVICE

MADE IN THE USA

1155 Industrial Ave. Dept GM8
Escondido, CA 92025
toll free: 800-854-2235
For more information, send for your FREE catalog or give us a call.

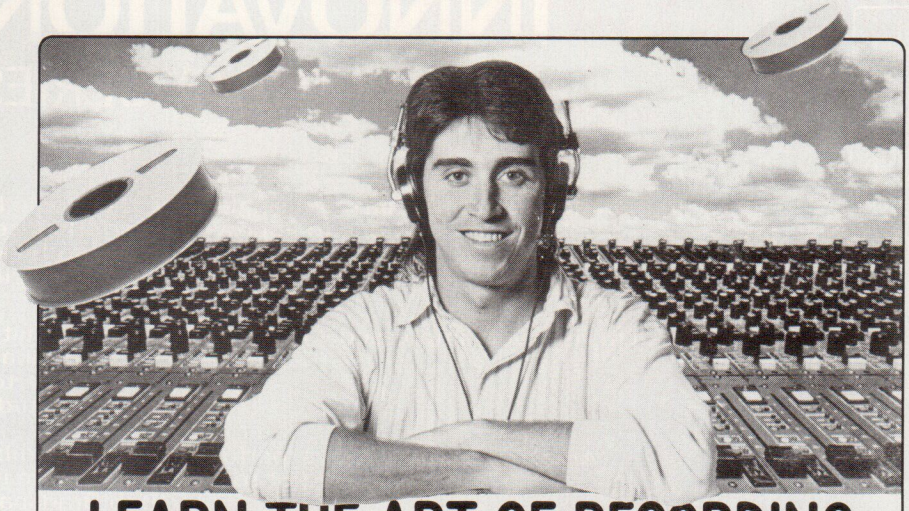
CARVIN 1155 Industrial Ave., Escondido, CA 92025

Name _____

Address _____

City _____ St _____ Zip _____

GM8



LEARN THE ART OF RECORDING

THE RECORDING WORKSHOP IS THE WORLD'S LEADING SCHOOL FOR "HANDS-ON" TRAINING IN MUSIC RECORDING TECHNOLOGY. IN OUR INTENSIVE, 5-WEEK PROGRAM, YOU'LL LEARN THE CREATIVE OPERATION OF PROFESSIONAL RECORDING EQUIPMENT. WE'LL TEACH YOU THE JOB SKILLS NEEDED TO SUCCESSFULLY START YOUR CAREER AS A RECORDING ENGINEER, PRODUCER OR STUDIO MUSICIAN.

- ►6 STUDIOS FILLED WITH THE LATEST EQUIPMENT: DIGITAL RECORDING TO HARD DISK, DAT MASTERING, AUTOMATED MIXING, MIDI AND MUCH MORE
- ►SMALL CLASSES, PERSONAL ATTENTION
- ►NO PREVIOUS EXPERIENCE REQUIRED
- ►INTENSIVE, 5-WEEK PROGRAM GIVES YOU MORE QUALITY, IN-STUDIO EXPERIENCE THAN MOST LONG-TERM SCHOOLS
- ►JOB/INTERNSHIP PLACEMENT ASSISTANCE
- ►FINANCIAL AID AVAILABLE
- ►LOW-COST, ON CAMPUS HOUSING

FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY

THE RECORDING WORKSHOP

1-800-848-9900 1-614-663-2510

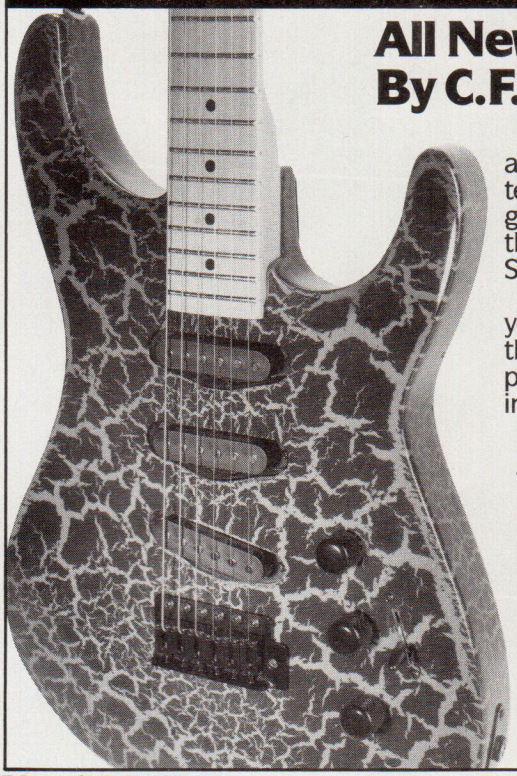
455-E MASSIEVILLE ROAD, CHILLICOTHE, OHIO 45601

OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-0696T

©1989 THE RECORDING WORKSHOP

THE RECORDING WORKSHOP ®

FRESH BITE



All New... STINGER! By C.F. Martin & Co.

From the newly designed neck and headstock to a more contemporary styled body, Stinger guitars now take their cue from the best names in the business. Starting with C.F. Martin!

Our hot looking electrics offer you more colors and finishes than ever before. . . and greater playability. Seven all-new models, including a 5-string bass.

See your authorized Martin/Stinger dealer, or write: The Martin Guitar Company, 510 Sycamore Street, Nazareth, PA 18064.

STINGER

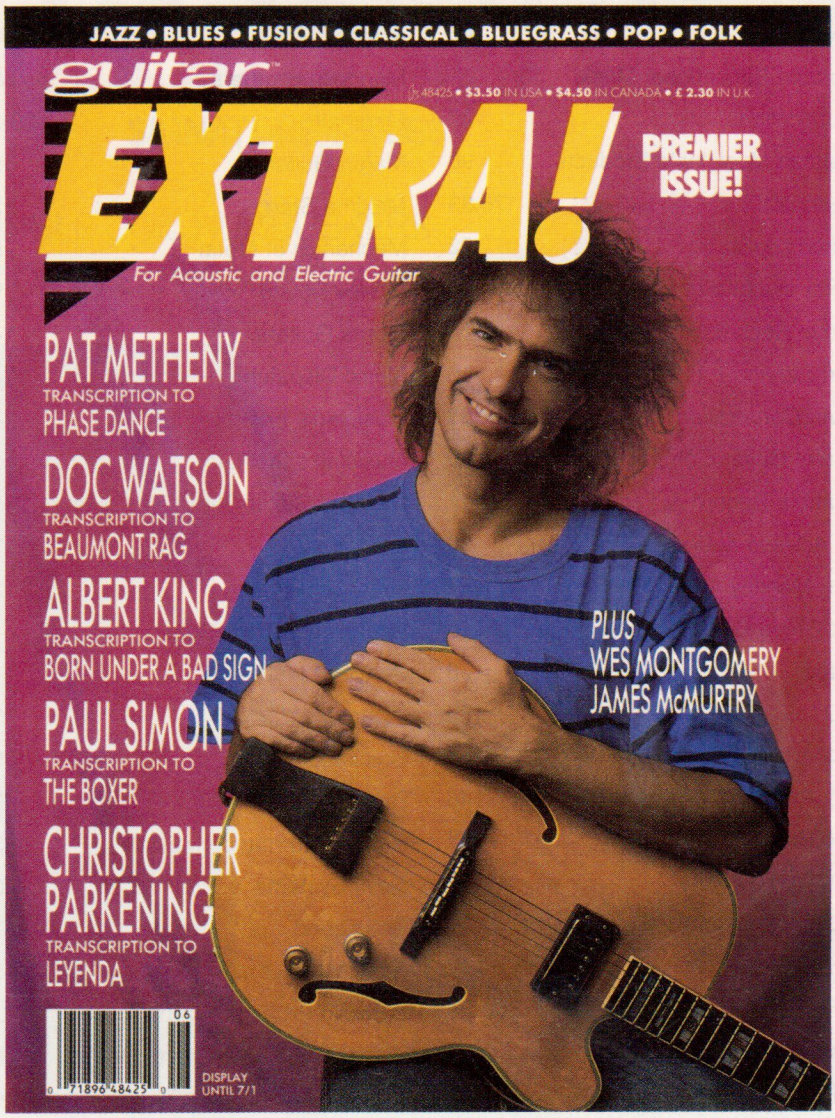
THE MARTIN GUITAR COMPANY

cause David's the singer. There's a real confidence in the band, a real lack of fear. We also played the Roxy, which holds about four hundred-and-fifty people and six hundred or so waited for tickets. So we added a second show at half price because we didn't know if David's voice or Hunt Sales' stamina would hold out for three hours of music. We cut four songs from the second set, but we went on forty minutes longer than the first set and had a blast. That was a very important gig for the band, mentally, because we realized that we could stretch out on our tunes and take chances."

Reeves Gabrels stretches out just as much on his gear, using everything from vintage guitars to a plethora of modern instruments and effects systems. A gearhead, Gabrels has always been scoping out new equipment, even when he couldn't afford it on a $3,000-$5,000 a year bar band income. The most guitars he ever owned before now were a Strat, a Les Paul and an Ovation acoustic. The gold-top Les Paul was particularly special to him, and so it was a major loss when the instrument was stolen from a Tin Machine gig in Denmark. His wife gave him the Gretcsh 6120 for a Christmas present one year and then Gabrels got Duane Eddy, one of rock 'n' roll's pre-eminent Gretsch guitarists, to sign it on the back. For the rockabilly gigs of his Boston days, he used the Gretsch and a Fender Reverb, with a little slap echo, and with his Boston band Life on Earth, it was a Strat with the Kahler, an Ibanez HD 1500 Harmonizer and a Rat distortion pedal that he felt was the ultimate fuzz pedal for any Strat-type guitar. Amps were the Mesa-Boogie and Roland Jazz Chorus. For a long time, Gabrels recorded direct through the Rat and rack into the board and used studio monitors for feedback, but now he's into tubes again. Currently, the guitarist uses a Boogie Quad preamp and Boogie power amp, which can be set at either 30 or 95 watts—he uses both. The Boogie cabinets are 4 x 12" with open-topped Celestians on top and EV's on the bottom. Among his outboard gear is a Digitech SmartShift harmonizer and two-second delay and the Boss RPS-10, which is a pitch-shifter delay that allows him to play backwards in real time. Adrian Belew showed him the unit one time after Gabrel's band opened for him in Boston. One can hear these backwards guitar parts in "Video Crimes" and "I Can't Read." For guitars, he used the Steinberger G Series and a stock '62 Fender Stratocaster for solos on the *Tin Machine* album. The Steinberger has two EMG single coils and a humbucker on the bridge; for bluesier tracks on the album, he opted for the

JAM PACKED!!

GUITAR EXTRA! is the brand new quarterly magazine from the publishers of **GUITAR For the Practicing Musician.** Featuring the same state-of-the-art tablature transcriptions that we pioneered back in 1983, **GUITAR *EXTRA!*** brings the form to the next level, by offering acoustic and electric guitarists the best in jazz, blues, classical, fusion, bluegrass, folk, country and pop music.



Kicking off the '90s with an exclusive interview/cover story with contemporary jazz great Pat Metheny, **GUITAR *EXTRA!*** knows no musical boundaries or limitations. The Premiere Issue includes musical and written coverage on Doc Watson, Christopher Parkening, Albert King, Paul Simon, Wes Montgomery and James McMurtry. Instructional columns by John Scofield, Charlie Haden, Andy Aledort, Wolf Marshall, Robert Phillips, Jimmy Ripp and Johnny Winter only scratch the surface of the ambitious artistic and educational reach of **GUITAR *EXTRA!*** Subsequent issues in 1990 will contain features and music from Hot Tuna, David Bromberg, Andres Segovia, James Taylor, Albert Collins, Neil Young, Michael Hedges, Julian Bream, Pat Martino, Albert Lee, and many other noteworthy musicians.

The Premiere Issue of **GUITAR *EXTRA!*** will debut this spring. In order to reserve your advance copy, fully a month before this collector's item hits the newsstand, call today or fill out the coupon below!

▶ TO CHARGE BY PHONE: CALL 1-800-331-5269 - 9 AM to 5 PM EST Mon.-Fri.

Or Mail This Order to: MAIL BOX MUSIC, P.O. Box 341, Rye, NY 10580.

Please rush me ____ copy(s) of **GUITAR *EXTRA!*** (GX01) at $3.50 each
Subtotal _____
NY, NJ, CT & TN Sales Tax _____
Shipping & Handling $2.50
GRAND TOTAL _____
Name _____
Street _____
City _____ State _____ Zip _____
Charge My: ☐ VISA ☐ MASTERCARD
Acct. No. _____ Expiration Date _____
Cardholder Signature _____
☐ Check/Money Order enclosed payable to Mail Box Music
Allow 4-6 weeks for delivery. **Note:** Minimum credit card order is $10.00. Prices subject to change without notice. All payments in U.S. funds, please. For orders shipped outside U.S., please add $4.00 per issue.
216A

Please rush me ____ copy(s) of **GUITAR *EXTRA!*** (GX01) at $3.50 each
Subtotal _____
NY, NJ, CT & TN Sales Tax _____
Shipping & Handling $2.50
GRAND TOTAL _____
Name _____
Street _____
City _____ State _____ Zip _____
Charge My: ☐ VISA ☐ MASTERCARD
Acct. No. _____ Expiration Date _____
Cardholder Signature _____
☐ Check/Money Order enclosed payable to Mail Box Music
Allow 4-6 weeks for delivery. **Note:** Minimum credit card order is $10.00. Prices subject to change without notice. All payments in U.S. funds, please. For orders shipped outside U.S., please add $4.00 per issue.
216B

ADVERTISER INDEX

ADA	145
American Educational Music Publications	27
American Musician's Products	90
Alvarez Yairi	76,83
Applied Digital	22
Atlanta Institute of Music	55
Atlantic Records	4
Bann Service	55
Carvin Corporation	18,137,155
Charvel Guitar Company	66
Columbia Record & Tape Club	10-11
J. D'Addario & Co.	6
Dean Markley	127
Dick Grove School of Music	138
Digitech	3
DOD	139
Dunlop Manufacturing	129
EMG Pickups	146
Ernie Ball	75
Fernandes Guitars	18
G&L Music Sales	1
GHS Strings	144
GSF Giveaway Promotion	23
Gibson Strings and Accessories	29
Grip Master	19
Groove Tubes	55
GUITAR Back Issues	135
Guitar Center of Minneapolis	16
GUITAR Classics	141
GUITAR EXTRA!	157
Hamer Guitars	87
Hartke Systems	148
Hohner Professional Guitars	32
Hot Licks Productions	65
Hughes and Ketner	72
Ibanez	69
Island Records	26
Kaman Musical Strings	91
Kramer Music Products	C3
MAD Music	54
Mailbox Music	57
Mailbox Video	149
Mandolin Brothers	55
Marshall	20-21
Martin Guitars	156
Maxima Strings	132
Mechanics of Metal	58
Morley Sound	74
Morris Guitars	140
Music Dispatch	147
Musician's Friend	49
Musician's Institute	24,89,134
National Guitar Summer Workshop	51
Ovation	71
Nady Systems	28
Paul Reed Smith Guitars	9
Peavey Electronics	73
Pignose	55
Quick Licks	58
Recording Workshop	156
Rock Performance Music	30,31
Ross Systems	33
Rotosound	70
Sam Ash Music Corporation	54
Samson Products Corp.	C4
Scholz Research & Development	88
Select Pickups	49
Seymour Duncan	133
Shrapnel Records	C2
Soho Acoustics	93
Superchops 4 Bass	94
Tascam	12-13,14-15
Thoroughbred Music	92
Vester	128
Warmoth Guitars	49
Warner Brothers Publications	53
Washburn	5
Wired for Sound	153
Woodwind & Brasswind	49
Workshop Arts	51
Workshop Records	68
World of Poetry	54
Yamaha Music Corporation	143

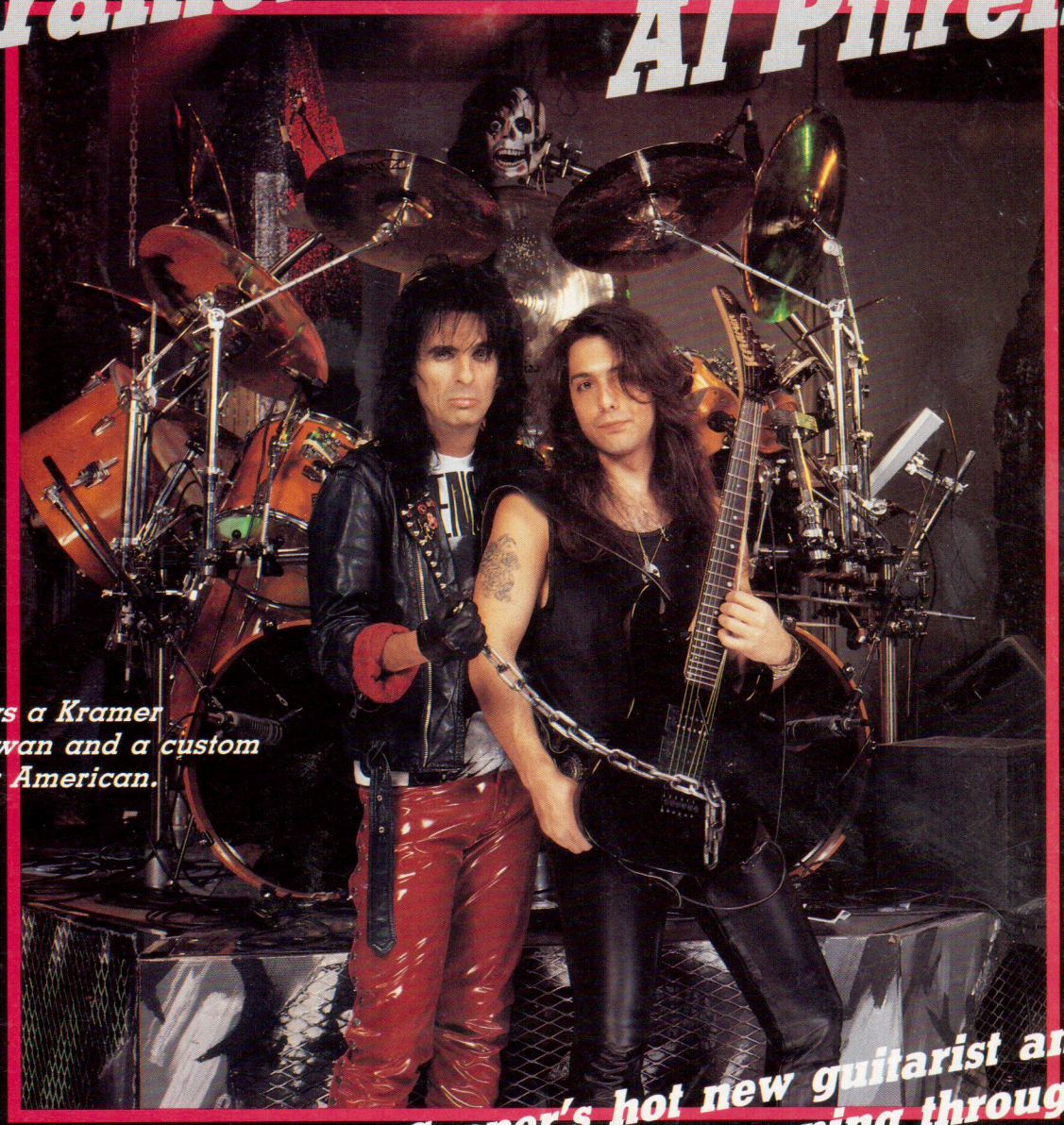
REEVES GABRELS

Continued from Page 156

Strat. Live, he has two M Series Steinbergers with TransTrem, which he feels is the first major innovation on the tremolo bar. As an occasional pedal steel guitarist, the ability to bend chords and certain notes in chords appeals to him greatly. Gabrels is also fond of getting feedback and overtones on the guitar, which his playing on *Tin Machine* frequently reveals. He promises that "noisy guitar playing" is one area that he wants to investigate further in the future.

As to his career prospects, Gabrels is very positive about Tin Machine's accomplishments in the past year, as well as its future. While the album was not a hit by any standards, he feels that the strong bonds between the band members and the unique musical voice that Tin Machine has to offer far transcends the dollar sales of their debut. Now that the guitarist has established a foothold with Tin Machine, it will be interesting for younger players to observe how an intelligent player like Gabrels will evolve in the future, especially since his reverence for past masters is so closely linked with his potential to become a guitar trendsetter. "I like to see my playing as holding on to the blues tradition, but also including the *noise* thing and then in the middle, more of a technical approach," Gabrels sums up. "But *without* using chops for the sake of chops. That's the problem I have with a lot of contemporary guitar players. When you hear B.B. King play one note, you hear his whole life—new players just seem to say, 'I stayed in my room and developed wicked chops.' I'm interested in flamenco music and nylon-strung guitars, and in that style, nobody complains about speed in that kind of music. But in rock, fast playing sounds too much like patterns. The speed thing is not an issue on *Tin Machine*. I used some speedy licks, but I tried not to overdo it. On the record, I sound really bluesy and free, but harmonically, I'm using a lot of arpeggios in my solos and working through various chords. Some people say I sound a little like Jeff Beck, who's been an influence on me more than Hendrix was. In England, they keep saying I sound like Hendrix. I was aware of Hendrix, but I really didn't get into him until after I heard Adrian Belew play. I thought, 'Adrian likes Hendrix, so maybe I should start listening to him so I don't end up sounding like Adrian.' Allan Holdsworth is an influence, too. Basically, I just like guitar music and I am influenced by it all. Hopefully, out of all the guitars past and present, I can find something for the future that is *mine*. I guess I'll try to do that, so, like Les Paul said, 'My mother can recognize me on the radio.'"

Kramer on Tour with Al Pitrelli



Al plays a Kramer NightSwan and a custom Kramer American.

Photo by Michael Hashimoto

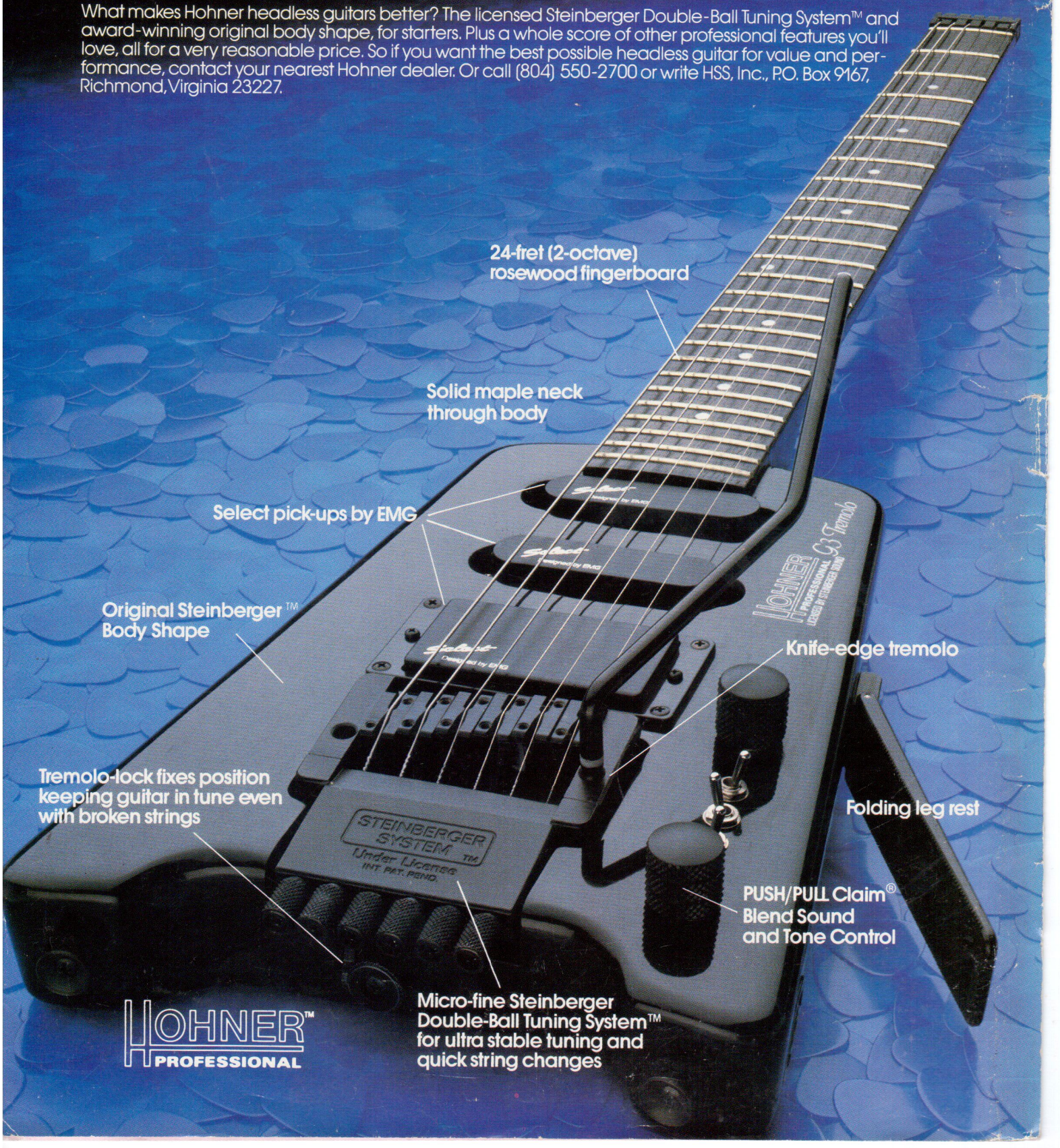
Al Pitrelli, Alice Cooper's hot new guitarist and music director, found Kramer running through his veins as he signed on for Alice's latest tour.

Kramer . . . the Rock N' Roll remedy when your old guitar feels like POISON.

KRAMER®

A Step Ahead

Kramer Music Products, Inc., 685 Neptune Boulevard, Neptune, NJ 07753

If You're Looking For Value, You Can't Pick A Better Guitar.

What makes Hohner headless guitars better? The licensed Steinberger Double-Ball Tuning System™ and award-winning original body shape, for starters. Plus a whole score of other professional features you'll love, all for a very reasonable price. So if you want the best possible headless guitar for value and performance, contact your nearest Hohner dealer. Or call (804) 550-2700 or write HSS, Inc., P.O. Box 9167, Richmond, Virginia 23227.